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Design

Keramic Studio

A MONTHLY MAGAZINE FOR THE
CHINA PAINTER AND
POTTER



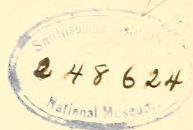
Volume Twelve

MAY 1910 to APRIL 1911 INCLUSIVE



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SYRACUSE, N. Y.

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KERAMIC STUDIO

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Frederick A. Rhead	
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F. B. Aulich	Supplement

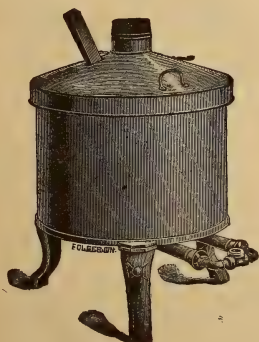
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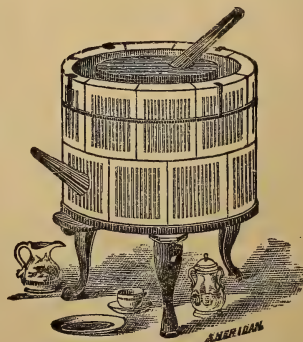
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KERAMIC STUDIO

Vol. XII. No. 1

SYRACUSE, NEW YORK

May 1910



THIS month we show the beginnings of the club work of the Portland, Oregon, Club. The Secretary, Mary D. Maginnis, writes: "We are making a fight for original work and find your magazine a great help in our trouble. We all enjoy and appreciate the KERAMIC STUDIO and hope to see it succeed far beyond expectations. The Oregon Ceramic Club is six years old with eighteen members, ten of whom are working members. Every December we hold an exhibition and sale and this year's was the most successful of all, with more visitors and press notices than heretofore."

We congratulate the Club on so good a start and feel sure that another year will see a great stride in advance after they have had a course with Mrs. Kathryn E. Cherry, instructor in china decoration and ceramic design for the American Woman's League, as we understand they are expecting to take up the work with her. They have made an excellent selection, as we know of no one so capable of giving the best of instruction by correspondence.

✱

We are in receipt of the announcement of Mr. Marshall T. Fry's summer class at Southampton, L. I. The surroundings are ideal for art study and Mr. Fry most inspiring as a teacher. The field covered in the classes is a wide one, including drawing and painting, designing, illustrating, ceramics, both overglaze and pottery building.

✱

We have come to the conclusion that almost every ceramist in California received a gold medal and grand prize at the Oregon exposition. First we received notice that a lady was the recipient. That brought a protest from the whole San Francisco Ceramic Club. We corrected the statement, upon which we received a protest from the Los Angeles Club and a manufacturer, who claimed his firm was the "one and only." We are not going to take back anything more but apologize to everybody for not doing in the first place what we are doing now—writing to the "authorities that be" in Oregon, and we will publish the reply and wash our hands of all responsibility. In the meanwhile we are convinced from what we have seen of the work of the California ceramic contingent that they all deserved a prize.

✱

Once more we count the passing years. This is our eleventh anniversary. Will you join us in wishing that the next eleven years will show as much progress in ceramic art as those we have passed and that KERAMIC STUDIO may then be still leading the onward march.

✱

Spring is again with us. Will not our students and designers turn their attention this year to the Delphinium or Perennial Larkspur. It has such wonderful decorative possibilities. And then there is the Aconitum or Monk's Hood, Penstemon, Salpiglossis. Do try these and send us some studies.

LEAGUE NOTES

If the National League of Mineral Painters disbands at the triennial meeting May tenth it will not be for lack of funds but because of loss of interest in it by the Ceramic Clubs who were responsible for its organization and whose officers were at that time alive to the advantages of such an organization for their members.

The work of the League for the past six years has been done by officers elected from members of the Chicago Ceramic Art Association. These officers have been forced by the work of the League to neglect the work of the local Club, and while the result has been great improvement in ceramic decoration throughout the country it has interfered with the growth of the Chicago Club by depriving it of so much of the work of many of its best designers, consequently the feeling in Chicago is strong against continuing the League, unless some club in another city will undertake the work for a while. No Ceramic Club in any other city has as yet responded to the appeal embodied in the resolutions adopted at the annual meeting last May.

The formation of many Art Craft Societies in the larger cities which give the china decorator opportunities for exhibiting with other craftsmen has had its influence in lessening the interest of Ceramic Clubs in the Annual Exhibition of the League and they have as a result become too small and unimportant to be representative of League work.

The increased interest in the Study Course each year has practically made of the League a correspondence school, which entails an enormous amount of work upon the officers. Through this study course the League has given for the past six years to every member desiring them six criticisms on their designs by one of the best designers in the country absolutely free. So great an opportunity for ceramic decorators will probably never be equalled. This has only been made possible for the League to do by the kindness of the Editors of KERAMIC STUDIO in giving space each month to be devoted to the interests of the League and through the efforts of the different officers of the League who have given freely of their time and efforts for the work.

It has been the custom of these officers in the past to mail to previous members of the League, as far as their addresses could be traced, all communications regarding the work of the League. This has been done with the hope of reviving their interest in the League and not because they were still considered members. Only those members whose dues are paid for the fiscal year ending with the triennial meeting can be considered members in good standing and are the only ones entitled to a share in the division of the funds to be made if the League disbands. Such members should send to the Treasurer of the League, Miss Minnie C. Childs, 4742 Evans Ave., Chicago, any changes that have been made in their address during the year.

All clubs who owe the League for the travelling exhibition or for dues of their members are hereby requested to send same to the Treasurer at once.

The triennial meeting will be held in Trustees Room at the Art Institute, Chicago, May 10th at ten o'clock.

MARY S. FARRINGTON.

President N. L. M. P.

710 Barry Ave., Chicago.

A COURSE IN CHINA DECORATION

By JETTA EHLERS

(Courtesy of the American Woman's League)

CONTINUED

SECOND LESSON—OVERGLAZE PAINTING

INTRODUCTION

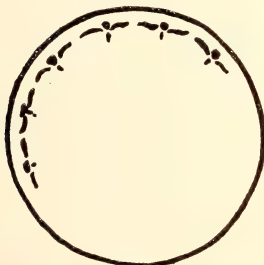
TRUE decoration is the application to an object of ornamentation which enhances the object's beauty of form and line. True ornamentation must never conflict with the purpose or utility of the object to which it is applied. A plate is made to hold food; any decoration placed upon it must be considered as a part of the plate. The finished plate must be a frame for the food and not a picture.

"Fitness to purpose" is a good motto to keep before you. A design which an architect would use on a building might be a very good design and still be highly unsuitable for a plate.

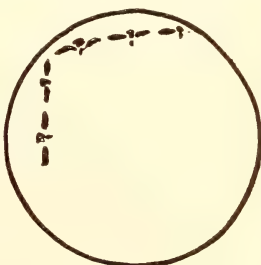
Many china painters lose sight of the fact that this work comes under the head of "decorative" or "applied" art. When a flower is painted naturally on a plate, its general growth being observed, the plate becomes just a background like a canvas, and the finished plate enters the picture class. The naturalistic or realistic kind of work is not the highest form of decorative expression. It may attract you at first but it rarely gives permanent satisfaction.

A plate is, as we observed before, created primarily as a thing for use, and this point should be considered first.

Bear in mind, in planning your work, the "structure" of the object you are to decorate. To be harmonious the decoration must conform to the structural lines. In this particular lesson, for instance, we have as a structural line the circle.



No. 1



No. 2

Here are two illustrations of this principle. In illustration 1, the decoration follows the structural line, and the lines of the design all flow with the circle and are harmonious. In illustration 2, the lines do not follow in any way the curve of the plate. The result is inharmonious and creates a feeling of irritation. Another important point is "proportion." In decorating a plate, if the decoration is to be a border, think of the proportion of the width of the border as compared with the undecorated space. In planning your plate border in this lesson avoid a division into four parts. As a rule such a division is not good in a circle. It is usually too nearly even to be interesting. An uneven division such as three, five, or seven has more variety and is, therefore, more artistic. A division of six or eight is a happy one because it makes it possible to have alternating motifs.

The leading thought in art is to express beauty, and the greatest art is that which expresses beauty in the simplest

way. Use forms of nature just so far as they will serve the purpose of your design. Use such forms only as will fall into beautiful lines and shapes. Remember, too, that the simplest way is the best way. It is only the amateur who over-decorates.

Do not put all you know on one piece. Take some simple flower from field or garden. Draw it carefully, noting the turns and twists of its stems, etc. Pull the flower to pieces, and see what a number of beautiful little shapes you will find. Draw these, and then some day, use these shapes and see what you can make of them in forming simple borders. Do you not see the possibilities?



SUBJECT—The application of a design to china.

MATERIALS—

India ink
Tracing paper
Graphite impression paper
Brush for india ink
Plate divider
Lead pencil, rather hard, preferably No. 2.

CHINA TO BE USED—Plate tinted in preceding lesson.

There are two motifs given with this lesson, and you are to choose one and place it in some harmonious and pleasing way on the plate which you tinted in the first lesson. You may arrange it in any manner, repeating it as many times as you wish. Think always of the form, and how you may make it more beautiful and interesting. Try several different spacings, until you feel that you have something good. Keep in mind, as you work, the points spoken of in the introduction; the "structural line," and "proportion." It is an excellent plan to work out your designs first on paper.

To divide the plate, place it face downward on the divider. You will find a number of circles on the latter to guide you in centering the plate. Find the division you want, then with the china pencil mark the places on the back of the plate. Turn the plate, and continue the lines on the face of it. If you have no china pencil, rub the surface of the china with turpentine. When this dries, you will find a thin film which will take ordinary lead pencil.

If, by chance, you have no divider, a good home made substitute may be made with a piece of stout wrapping paper. Place the plate face downward on the paper. Make an outline with a pencil. Cut this circle out with the scissors, then, by folding it in halves, quarters, etc., you get several divisions, such as fourths, eighths, and sixteenths. The paper may be folded in other divisions also.

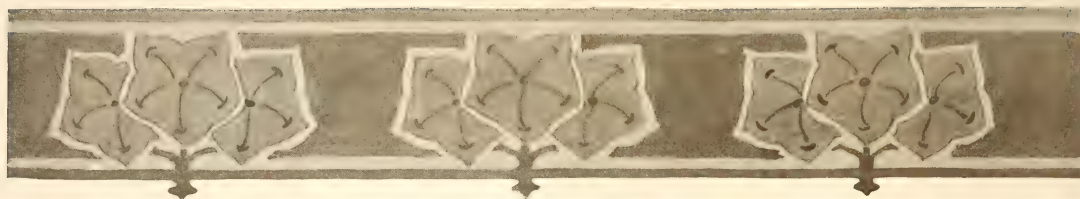
In spacing anything, take the utmost pains to be exact. It is very discouraging to trace an intricate design, and find, when it is almost done, that it is not coming out right because





MOUNTAIN LAUREL—ALICE WILLITS DONALDSON

(Treatment page 20)



BORDER—HENRIETTA BARCLAY PAIST

(Treatment page 8)

your divisions are not even. Much time and annoyance will be saved in the end if when starting a design you go over your divisions carefully, and see that they are absolutely correct.

There are several ways of applying a design. It may be drawn by means of the china pencil, but where a design is an exact repetition, it is better to make a tracing with lead pencil and tracing paper. This method is to be used in this lesson.

Place a piece of the tracing paper over the pattern and with a sharp pencil go over every part of the design. Use a piece of paper large enough to enable you to hold it easily, but not so large as to be clumsy and in the way. When you have made your tracing place the design exactly on the space you have marked for it, and then slip a small piece of the graphite impression paper underneath it. Always work with as small a piece of graphite paper as convenient, putting aside the rest for future use. One small piece may be used many times.

Hold the tracing firmly in place or fasten it with bits of gummed paper. The edges of envelope flaps will do.

When you have placed the design, go over it again with the pencil. A rather hard one is best. Upon lifting the paper, a clear grey tracing will be found. As this rubs off very easily, go over the design with india ink. Dip your stick of ink in water, and grind it on an old saucer or tile. Use the camel's hair outlining brush, which is the best sort for working with india ink. If the brush is new, moisten it first with water and then dip the point into the ink and proceed with the outlining. Do not use too much ink on the brush or you will have a heavy, splotchy line. The right sort of line is an even, fine, black one. If, after you have finished the outlining, it looks broad and heavy in places, it can be scraped down with a sharp penknife. Another convenient way is to sharpen the end of your brush handle, and with this clean the lines as you go along.

The india ink outlines will

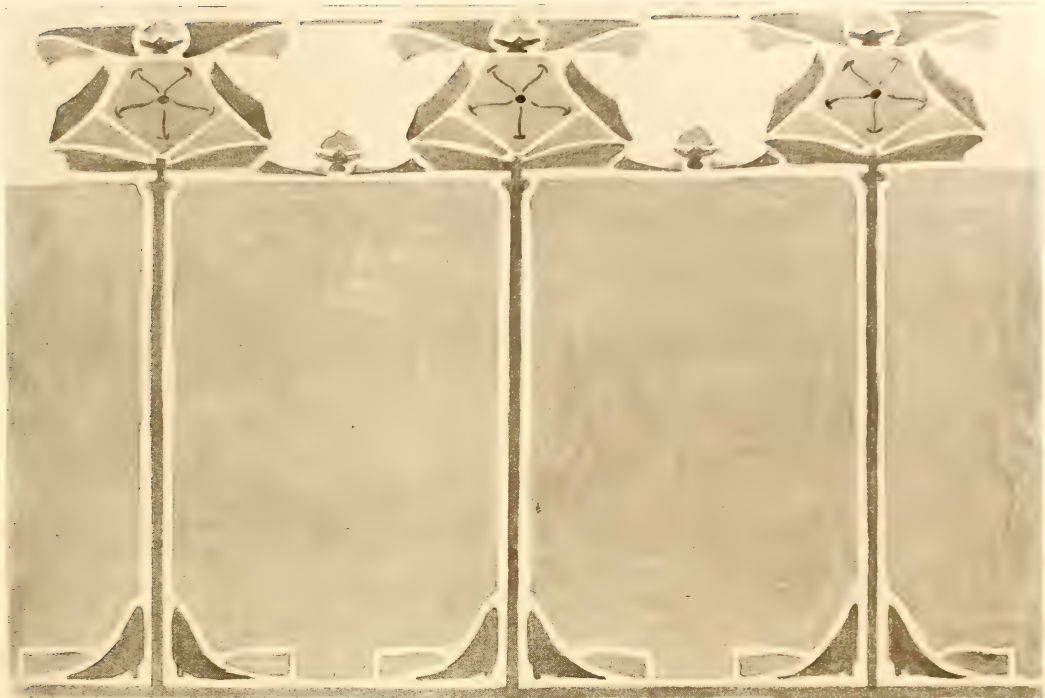
all disappear in the firing, so when you wish an outline around your design it is necessary to go over these lines with color. A very simple way to do this is with a small drawing pen, called a crow-quill pen. Mix two parts of powdered color and one part of powdered sugar, with water enough to make it flow freely from the pen.

This has the advantage of drying, and you can paint over it without disturbing the outline, as the oils and turpentine do not affect the sugar and water. It must be thinned with more water as you work, for it dries out and will not flow well unless rather wet. It is often possible, where an outline of color is to be used, to avoid using the india ink in tracing the design. This makes the work somewhat easier.

After you have made the tracing with the impression paper, proceed to outline with the pen and the color prepared with the sugar water. This dries so quickly that it will not smudge or rub while you make your next tracing. It is best to outline as you go along, instead of waiting until the entire plate is traced, as the graphite impression rubs off so easily that there is danger of losing your tracing. For a beginner, unused to the handling of the materials, the outlining with the india ink is best. These other ways are explained now, so that you may use this lesson for reference, later on. You will need to use various methods in applying different kinds of designs.

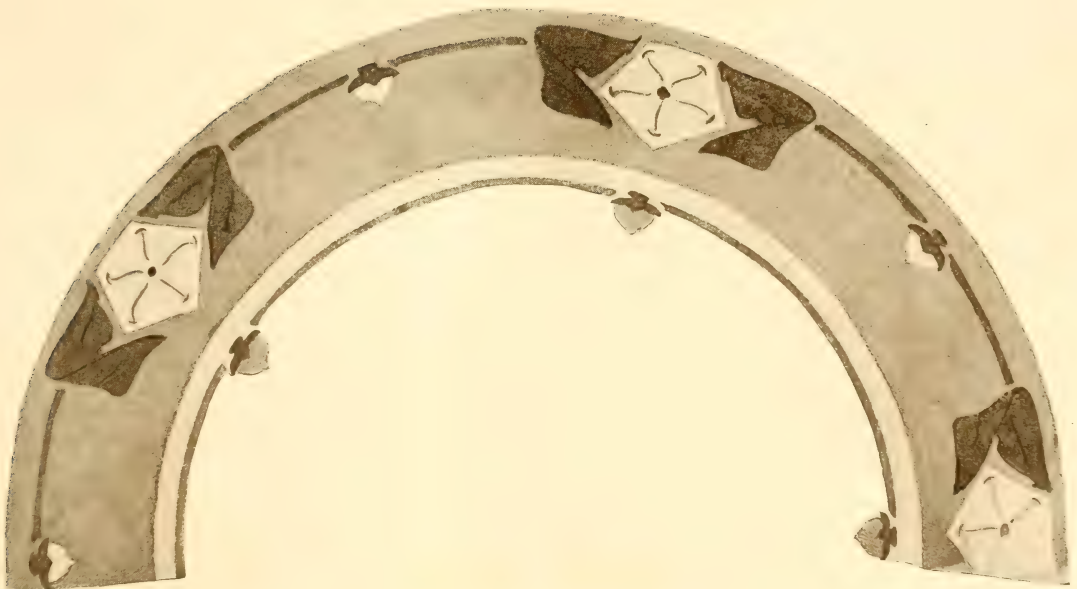
It is not always necessary to make a tracing, and it is a joy to find some simple little border or motif which may be executed without this preliminary step. In this case, divide your plate carefully, marking the spaces with pencil or india ink. Use the "Ceramic Gauge," and with it gauge the width of the bands, and also any lines which might assist you in placing your drawing correctly. The pencil points which come with the gauge are not altogether satisfactory. It is an excellent plan to use a bit of your china pencil. Cut off about an inch of the unsharpened end. Unwind the paper until only two or three





BORDER FOR VASE, MOUNTAIN LAUREL—HENRIETTA BARCLAY PAIST

(Treatment page 8)



PLATE, MOUNTAIN LAUREL—HENRIETTA BARCLAY PAIST

(Treatment page 8)



thicknesses are left; sharpen this and place it in the gauge. This will mark very easily.

Still another method is to make the drawing on tracing paper; turn it over and with a very fine needle (No. 10) prick the design, making small holes very close together. Make a pounce such as you made for the tinting, but make this of velvet or chamois. Have ready some powdered charcoal made by rubbing an ordinary stick of charcoal on sand paper.

Place the perforated paper with the rough side up, and hold it firmly in place. Dip the pounce in the charcoal and then rub it lightly over the perforation. Raise the paper, and you will find a finely dotted outline of your drawing. This must be "fixed" by outlining it with india ink. First blow off the surplus charcoal; the ink will then go on more easily. The same perforated pattern may be used many times.

If motif 2 is chosen, lay in color flat and smooth with your smallest square shader. Grind your colors and add Dresden Thick Oil for the laying on of flat tones such as these. Fill the brush by rubbing and working it well into the color. When you feel that the color is free on the brush, that is, not lumpy or stringy, lay the color on the design, spreading the brush well as you work. Do not work in a hap-hazard sort of way, but *think*. Have a well defined idea of what you want to do, and then, in the most direct way you can, do it. Do not fuss over your work. You will discover as you go along that there are some things you can not do. One of them is to disturb color which has partly dried, or, when a tone is painted smoothly in, to go back over it. If it is smooth, let it alone. Study what you want to do, and then do it with the fewest possible strokes of the brush.

If motif 1 is used it may be carried out both in solid tone and in outline. Confine your treatment to two colors and a black outline. After the color is all laid in, clean the edges so that there are no ragged or uneven places. See that the other parts of the plate are clean. A very convenient tool is a wooden tooth-pick on the end of which is wound a tiny piece of cotton. The square-headed tooth-pick is the best. Place the square end in the center of a tiny piece of

cotton. Twist the cotton tightly and firmly around it. It works better sometimes if slightly moistened between the lips. If it is moistened in this manner, be careful in using it next to outlining which has been done with color mixed with the sugar and water.

After the design is all finished and the edges all cleaned, finish the plate with a narrow band of color on the edge. It is then ready for the first firing. After it is fired, if an outline of color has been used, go over all outlines again. Touch up all weak places in the painting and go over the edge of the plate again. If the tinting needs strengthening, go over that also with a wash of color. The plate is then ready for the second firing. Sometimes it is necessary to have three firings; but the simple designs in the first lesson will need only two.

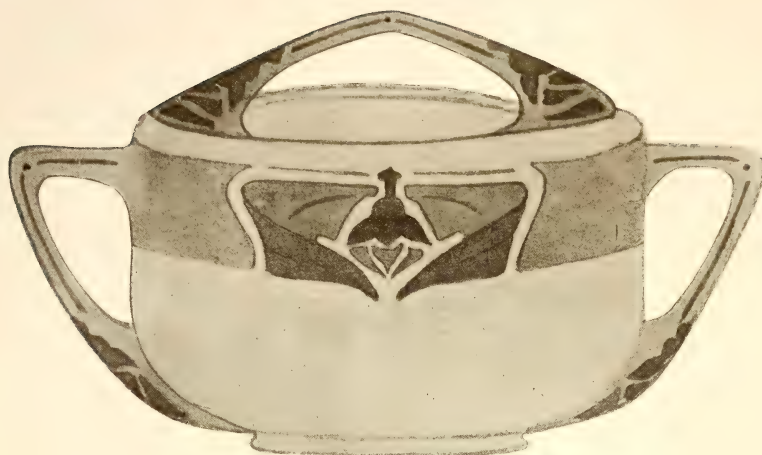
There is a growing preference among china decorators for simple work which may be done in one firing. With care this can be done, and many charming effects can be obtained. Attention will be given to this in another lesson. It is our purpose now to take up the different problems which make up the "technique" of china painting. A thorough knowledge of the different methods is the first requirement. Then, as you gain experience, you will naturally select that method which appears to you best suited for the particular work you are doing.





CLOVER- CLARA O. MCGIVERN

(Treatment page 15)



SUGAR, MOUNTAIN LAUREL—H. B. PAIST

DESIGNS OF MOUNTAIN LAUREL

Henrietta Barclay Paist

THE full blown flowers are white, buds pink. For greens mix Olive Green and Neutral Yellow, equal parts, or use a good Grey Green. For the articles of table service use Ivory or pale Grey Green for background. Panels Grey Green or Gold. Outline design in Gold or Violet of Iron.



BORDER FOR VASE (Page 5)

Henrietta Barclay Paist

TINT the panels with Fry's Neutral Yellow. Lay leaves and stems with Olive Green to which add one-fourth Neutral Yellow. Buds Pale Pink. Flowers White with Violet of Iron stamens. Lay background and path in Gold, and outline all last fire in Violet of Iron.



CREAMER, MOUNTAIN LAUREL—H. B. PAIST



BORDER (Page 4)

Henrietta Barclay Paist

FLOWERS, delicate tinge of Grey Green. Stamens, darker green. Stems and panels between Grey Green, one value darker than flowers. Lay the path in Silver and outline all with Green, two values darker than tint.



PLATE (Page 5)

Henrietta Barclay Paist

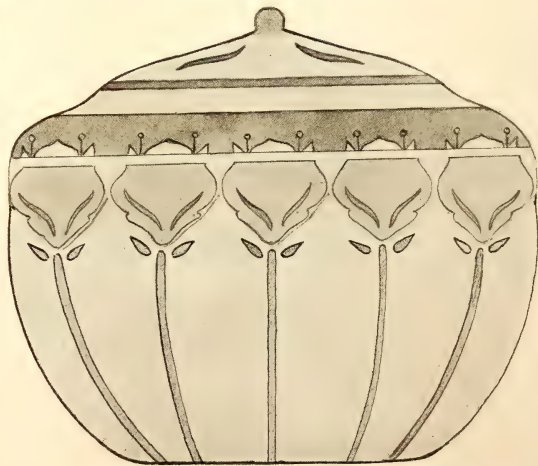
TINT border pale Grey Green. Leave flowers white, stamens Violet of Iron. Lay leaves, stems and calyx two values darker with soft Grey Green. Buds delicate pink.



CREAMER AND SUGAR.

Henrietta Barclay Paist

TINT with Ivory. Lay band and leaves and calyx in Grey Green. Tips of buds Pink. Gold outline below handles. All gold as background to design.

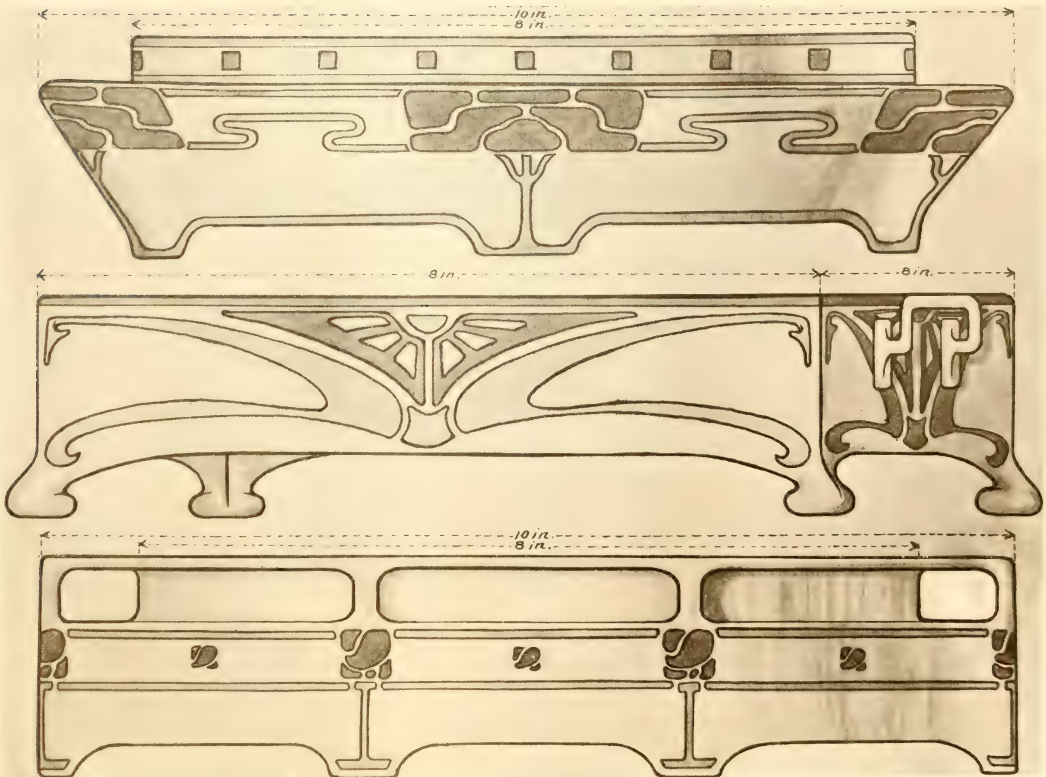


PUFF BOX—ALICE B. SHARRARD (Treatment page 20)



BOWL, MOUNTAIN LAUREL—ALICE B. SHARRARD

(Treatment page 21)



FERN DISHES—HELEN B. SMITH

(Treatments page 17)

HAIR PIN BOX

C. S. Babcock

WHITE portion of design Fry's Trenton Ivory. Medium shade, Grey Green. Dark shade, dull blue with purple tone made of 2 parts Banding Blue, 1 part Royal Purple and a little Black. Outline with Black.

VASE BY ESTHER A. BENSLEY

Treatment by Jessie Bard

LAY in leaves and stems with flat gold and outline flowers with Shading Green used rather thin.

Second Fire—Paint Light Green Lustre over entire vase except flowers, pad it and clean out the flowers.

Third Fire—Wash of Mother of Pearl Lustre over flowers, thin wash of Dark Green Lustre over dark part of design.

SALTED ALMOND DISH

Esther A. Bensley

FIRST Fire.—Tint with equal parts Apple Green and Olive Green with a touch of Blood Red. Buttercups are painted with Albert Yellow. Tint inside with Yellow Lustre.

Second Fire.—Retouch buttercups with Albert Yellow.

Paint band at top and stems in deeper green made of same colors as tint using it much heavier.

CELERY DIPS

Hallie Day

NO. 1—Design done in sepia with a brown outline on a cream ground.

No. 2—Done in silver on a blue ground made of 1 part Deep Blue Green, 1 part Sea Green or Meissen and outline in black.

SALT AND PEPPER

C. S. Babcock

NO. 1—Light part, Lemon Yellow tone. Centre of flowers and band lines Gold. Upper part of flowers, Light Reddish Purple. Lower part, Purplish Blue. Leaves and stem, Olive Green. Top and lower band, Gold. Outlines, Black.

No. 2—Grey tone bands, Warm Grey. Centre forms in band, Dull Deep Blue. Dragon fly form, Pompadour Red. White portion of design, Yellow Brown Lustre. Upper forms, same colors. Top Gold.

TEA CADDY

Eleanor Stewart

THIS design is very effective carried out in enamels on a Belleek tea caddy. After the outlines have been fired, paint the background of border and space between bands at the bottom with Celadon Green, toned with little Deep Purple.

Two shades of blue enamel are used in the large flower and still another and darker shade in the stem forms and bands. Use Dark Blue toned with Deep Purple and little Apple Green and Brunswick Black; adding enamel to obtain different shades. Paint small leaves and three lower leaf forms of large flower with Apple Green toned with Deep Purple, adding about one-eighth enamel, shading slightly and using thin.

The other leaves are brownish green made by adding more Deep Purple and a little Brown, 4 or 17, to the green mixture.

The small flowers are painted with a soft yellow and a pink shading to cream.

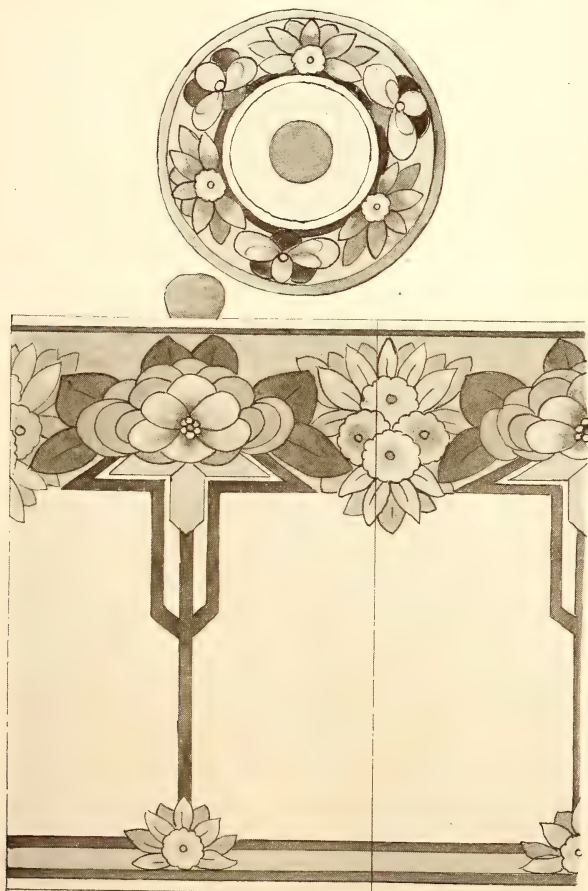
For the yellow add very little Silver Yellow to the enamel and tone with Deep Purple. The pink is a mixture of two-thirds Deep Purple and one-third Carmine No. 2 and touch of Yellow Brown; add enamel (this is beautiful on Belleek).

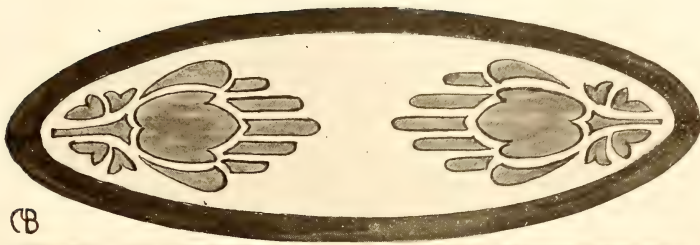
The cream enamel is the pure enamel slightly toned to relieve it of its dead white appearance when fired.

The flower centres are dull Orange dotted with the yellow enamel. The knob is gold.

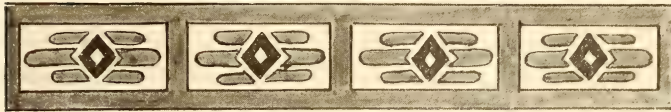
The design may be carried out in several shades of blue and green and the stem forms and bands in gold.

Use hard enamel on Belleek and a mixture of two-thirds Aufsetzweiss and one-third Hancock's Hard Enamel.





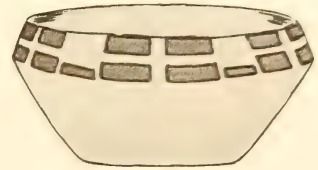
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HAIR PIN BOX—C. S. BABCOCK



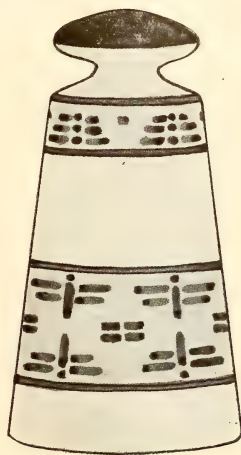
CELERY DIP No. 1—HALLIE DAY



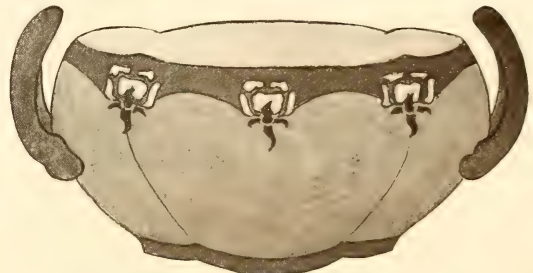
CELERY DIP No. 2—HALLIE DAY



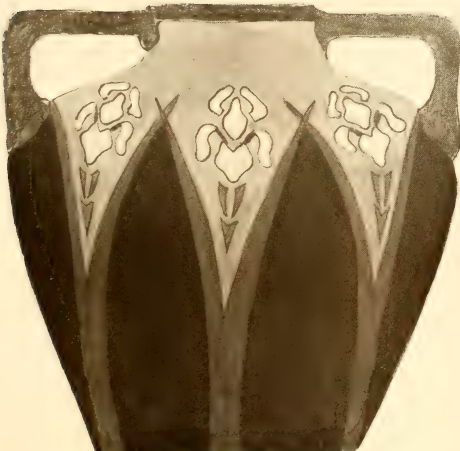
No. 1
SALT AND PEPPER—C. S. BABCOCK



No. 2
SALT AND PEPPER—C. S. BABCOCK



SALTED ALMOND DISH—ESTHER A. BENSLEY



VASE—ESTHER A. BENSLEY



HAT PIN HOLDER—WINIFRED GETTEMY (Treatment page 16)

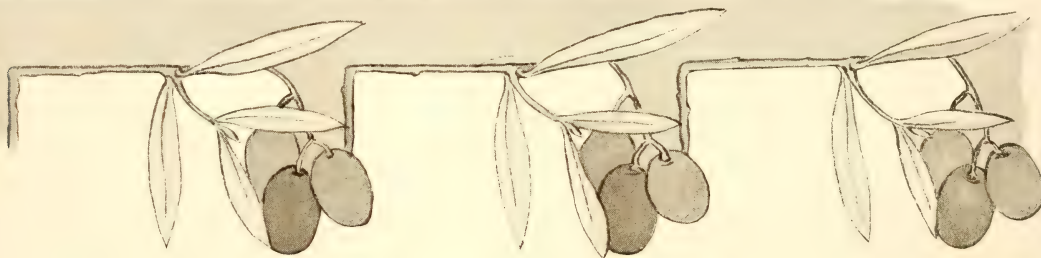
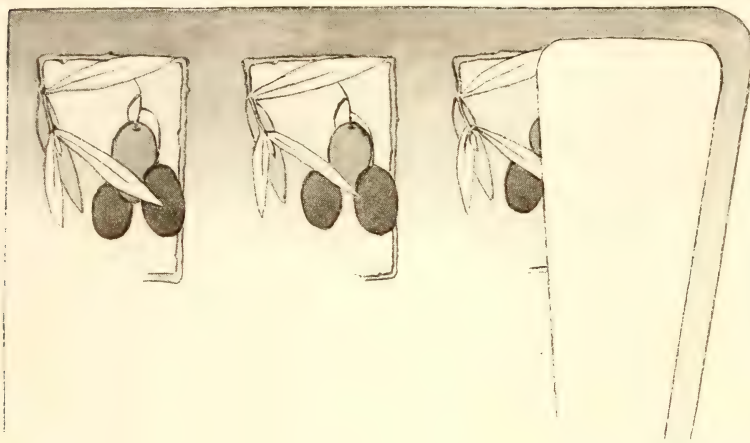
STUDIO NOTES

Miss Jeanne M. Stewart has removed her studios from Chicago, Ill., and Seattle, Washington, to 350½ Morrison St., Portland, Oregon, where she will conduct her usual classes in china and water colors.

Miss Gertrude Estabrooks of Chicago, Ill., went to

California on April 8th for out-door sketching and flower work until July 11th, when her studio will again be opened in Chicago.

The studio of Miss Fannie Scammell, 150 5th Ave., will remain open during the summer and visitors will be most welcome.



OLIVES FOR STEIN AND PITCHER AND BORDER FOR BOWL
JESSIE McINTYRE

Treatment by Jessie Bard

TRACE in design. Paint olives with one part Fry's Grey Flesh, three parts Violet. Leaves, two parts Apple Green, one Grey for Flesh. Stems, one part Shading Green, one part Grey for Flesh. Second Fire—Outline with Grey for Flesh. Third Fire—Tint dark border at top, two parts Copenhagen Blue, one part Grey for Flesh, two parts Violet.

OLIVES—JESSIE McINTYRE

RIPE and green olives are never on the same bunch. Ripe ones are a purple black (ruby), a little black very thin; half ripe are near a Violet of Iron shade. Green olives are on the same bunches with half ripe ones, or, of course, alone. The older leaves are dark green using Shading Green and Violet. The younger ones are a more tender green but not too bright; for these use Apple Green and Violet. The underside of the leaves are a very light grey or silver. Use Copenhagen Blue with a little Yellow, a very thin wash. The branches are a brown green, stems of the same as underside of leaves.





OLIVES—JESSIE CONNER McINTYRE



VIOLETS—F. B. AULICH

DOUBLE VIOLETS (SUPPLEMENT)

FOR this study you must prepare Pansy, Blue Violet, Deep Violet, Water Green, Dark Green, Olive Green, Yellow Green, Lemon Yellow and Yellow Brown. The colors mentioned above are of my own palette.

Make a rough sketch of the design and then wash in

the background first with Yellow Green and Water Green, using the Dark Green and Olive Green last. Mix the colors oily so that they will keep open long enough. Then with a clean rag wipe out the prominent violets which are in the light and then paint them with Pansy and Blue Violet. As for the distant violets, you had better paint them over the



DOUBLE VIOLETS—F. B. AULICH

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background with Blue Violet which will give them the perspective.

With the pointed shader dig out the lights in the flowers and leaves. There is a little Yellow and Yellow Green in the centre of the double violets.

The panel is now ready for the stem. Look out not to get them too straight as they are very limber and graceful.

The second and last fire are a repetition of the first painting excepting the details of the flowers and leaves which have to be outlined to give them a crisp appearance.

SINGLE VIOLETS

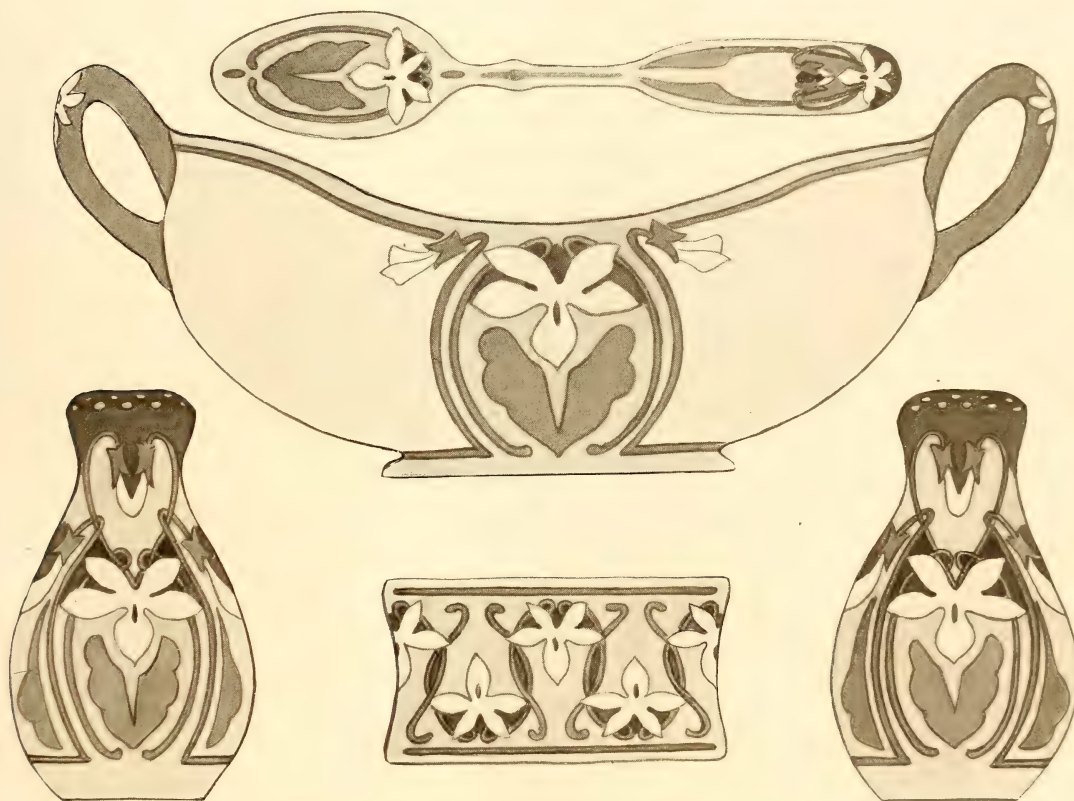
The treatment for the single violet is the same as the double violet excepting the California violet from which this drawing is made, the color of which is not a light bluish color but is Blue Violet mixed with a little Crimson Purple and shaded with Deep Violet.

CLOVER (Page 7)

Clara O. McGivern

PAIN'T the flowers very simply with a grey green made by mixing Moss Green with Copenhagen Blue and Moss Green with Royal Purple and modeling the petals with these colors adding a little Albert Yellow and Pearl Grey in places. Use Rose for the pink flowers with a touch of Ruby to give strength. Where the flowers have turned brown in the older blossoms use Yellow Brown, also Blood Red and Banding Blue mixed to give character to the flower.

The foliage and background must be painted with Royal Purple mixed with the greens for greying them. In the second painting the wash-over or "glaze" may be done with pure greens. Albert Yellow, Blue Green, Apple Green, Moss Green, Brown Green, Shading Green and Black are the colors used for the stems and leaves, with a wash of Blood Red over some of the stems where necessary.



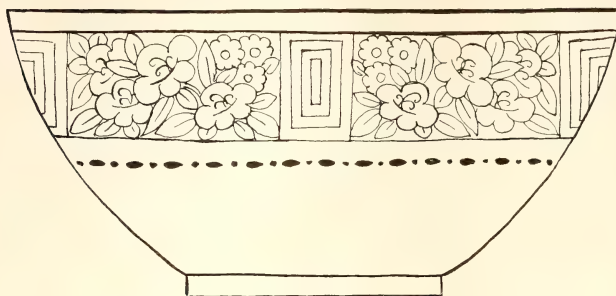
SPOON AND BASKET, NAPKIN RING AND SALT AND PEPPER—ALICE B. SHARRARD

VIOLETS and buds are delicate lavender. Use Violet; center of flowers, a deep red purple made of Deep Purple and Black.

Stems and leaves, olive green. Ground, dull brownish tint for dark parts, deep cream for light. A few touches of Red Purple, or Crimson, in the small background spots, will

give color to design, if more is desired. Outlines Black or Gold.

For spoon a gold ground could be used, or just the top of handle or edges or under side of gold, according to taste. Handles and rim of bowl gold, also top of salt and peppers.



SMALL BOWL—MATILDA MIDDLETON

SMALL BOWL.

Matilda Middleton

THE color scheme for the small bowl would look well if done in soft brownish lavender, pink and yellow.

Make the middle flower and the one in left hand corner of lavender using Light Violet of Gold and Dark Blue toned with Yellow Brown and Brown 4 or 17. Color enamel according to depth of color desired with mixture.

The two flowers to the right make pink using Hancock's Carmine toned with Silver Yellow and Brown 4 or 17. Color enamel according to color desired.

The leaves same as other bowl.

Fill in between lines of square, first gold, next green, leaving the next space for the Satsuma and make center of

gold. The small border can be worked out in blue and green or with gold.



HAT PIN HOLDER (Page 11)

Treatment by Jessie Bard

LAY in berries with carnation shaded with Blood Red. Stems and caps of berries in Gold. Leaves, Brown Green and a little Yellow Brown. Light background a cream tint made of Yellow Brown with just a touch of Moss Green.

Second Fire—Outline stems with Black. Dark tint at top and back of leaves at the bottom is Yellow Brown Lustre.



BOWL—M. C. McCORMICK.

FLOWERS are in enamels, made of one-third Hancock's Hard White Enamel and two-thirds Relief White. Bunch with stems, central flower light tone of Mulberry, two small ones on either side, Capucine Red and Pompadour, equal parts. Small bunch, upper flower Blue, two lower ones Yellow. Squares in border Dark Blue.

Mulberry shade is made with one-third Brown, 4 or 17, two-thirds Light Violet of Gold, toned with Dark Blue and Brunswick Black, adding enough of the enamel mixture to make a light tone.

Blues are made of Dark Blue toned Brunswick Black, one-eighth enamel.

Yellows are Silver and Mixing Yellow toned with Deep Purple, one-eighth enamel.

Greens are Apple Green toned with Deep Purple and Brunswick Black, one-sixteenth enamel.

Tint bowl, both inside and out, a light tone of Satsuma, with band back of flowers a darker tone of same. The inside decoration is dropped down about one-third from top, so as to conform to the concave surface.

FERN DISHES (Page 9)

Treatments by Jessie Bard

No. 1—Trace in design. Paint bands and conventional tree trunks with a flat wash of one part Fry's Grey Yellow and one-half part Meissen Brown.

Squares in top border and conventional foliage with two parts Moss Green, one part Shading Green and one part Violet.

Second Fire—Outline design with Auburn Brown and a little Brown Green.

Third Fire—Tint background with same color as tree trunks, using it very thin.

No. 2—Trace in design and paint the dark grey part of design with one part Grey Yellow and one-half part Meissen

Brown. The small spot at the top of dark figure paint in with a Yellow, not too strong.

The light grey part of design with two parts Moss Green, one part Violet, one-half Albert Yellow.

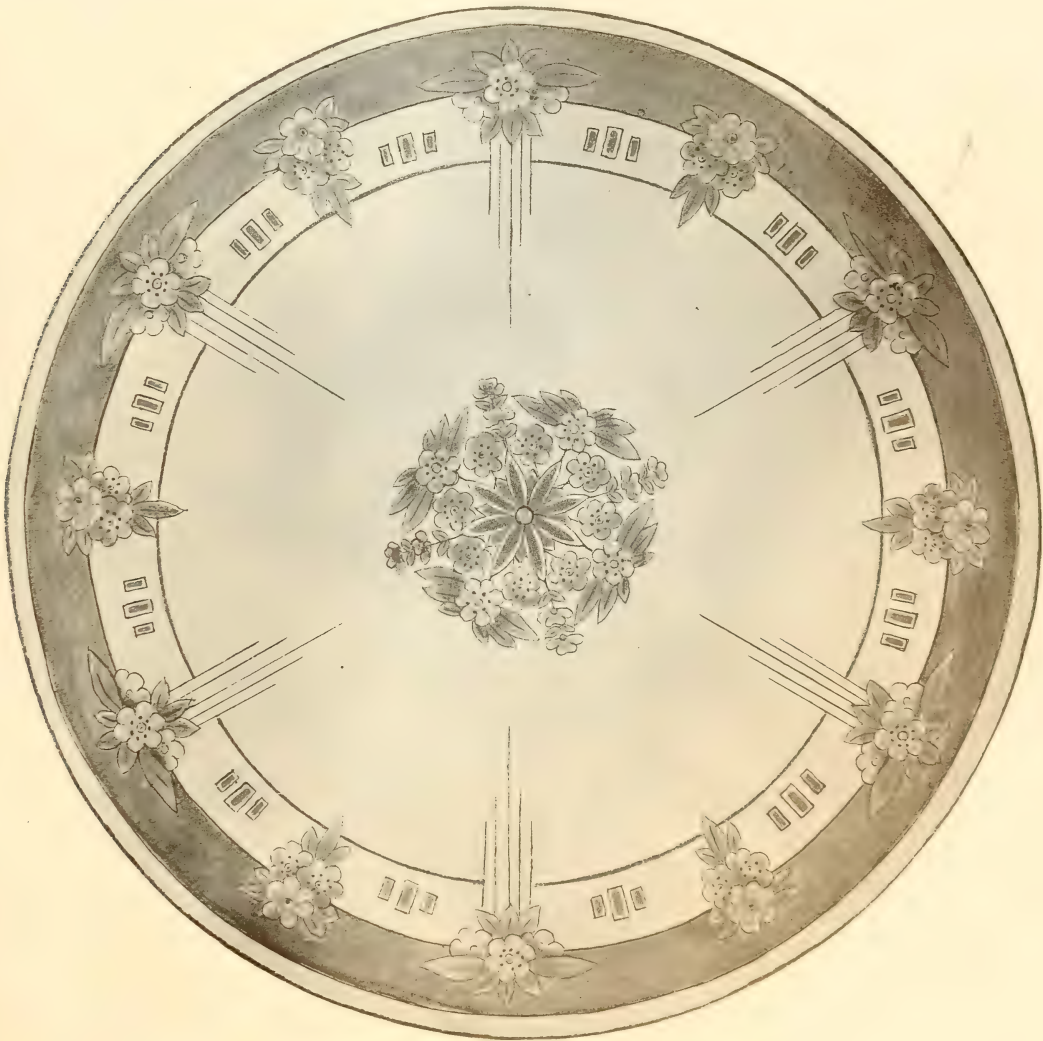
Second Fire—Outline with Shading Green and a little Black.

Third Fire—Paint background with Apple Green and a very little Violet.

No. 3—Paint flowers with thin wash of Albert Yellow. Stems and bands with the brown as in No. 2.

Second Fire—Outline with Auburn or Hair Brown and a little Brown Green.

Third Fire—Tint background with same color as brown in stems using it very thin.



INSIDE OF BOWL—M. C. McCORMICK



POTTERY CLASS

Frederick A. Rhead

SLIP PAINTING IN LIGHT AND SHADE

HAVING laid stress on the necessity for keeping the clay in good condition, i. e., sufficiently damp; and again insisting on the absolute need of keeping the ground color thick enough as well as the substratum of applied decoration, we will deal with the treatment of slip colors in light and shade. The term "natural painting" is not used, because, owing to the limited palette of clay colors, and also to the fact that the intention should not be to produce a picture, but a piece of pottery, a certain decorative character should always be present in the design. The method of execution is similar to that of oil painting, but the superimposed glazes (especially the yellow glaze) make it possible for the merest amateur to obtain a depth and richness which only the most talented workers in oil can achieve. The operator will find it convenient to have two slabs of fair dimensions; one for grinding the slips with a muller (for the finer they are ground the easier will be the work and the better the ultimate result). The other slab should be used as a palette and the colors arranged in the following order: Black, Dark Blue, Light Blue, Chocolate, Red Brown, Light Brown, Dark Green, Olive Green, Orange, Yellow, White.

The ground may be either sprayed, dipped or sponged. The sponged ground yields the best results, as graduated and shaded effects are most readily obtained by this method; and as the atomizer, with the necessary power required for its use, is not at the disposal of the average operator, and as dipping calls for considerable practice and skill, sponging is perhaps the best process to adopt for ordinary

use. The slip should be of a pretty thick consistency, considerably thicker than cream. The first coat should be applied with a large brush, so that all interstices and crevices are covered. Then, when the surface is dried to the same state as the body of the vase, a second coat must be applied with a fine sponge, which is dipped in the slip, and dabbed evenly over the piece to be decorated. The sponging gives a slight texture to the surface, somewhat resembling that of rough drawing paper, which is very helpful to the painter in the succeeding stages. After the second coat, the thickness of the ground may be tested by scraping away a very minute portion with a modelling tool, or the end of a penknife. It should not be less than $\frac{1}{8}$ inch in thickness. If right, the small hole caused by testing can be filled with a brush; if not sufficiently thick, sponge another coat. A shaded, or graduated ground can be applied by sponging a dark color at bottom and a light color at top (or vice-versa), overlapping and softening them together in the middle. The piece is now ready for painting. The design may be sketched on the surface with a water color brush and any vegetable color, or it may be transferred from tracing paper by lightly passing a soft lead over the lines, which gives a light indentation in the surface sufficient for a guide. The ordinary methods employed in oil painting are the best to use in slip painting, as, for example, it is best to begin with the darks and paint up to the lights. Again, as in oil painting, the shadows and darks should be generally comparatively thin and the lights thick. The darks must not be too thin—they must always be solid, but the lights may be piled on fearlessly, and (as in the edge of a lower or wing) the slip may be modelled to a sharp ridge. For this purpose, the slip should be very stiff—half way between "slip" and soft clay. Flat,

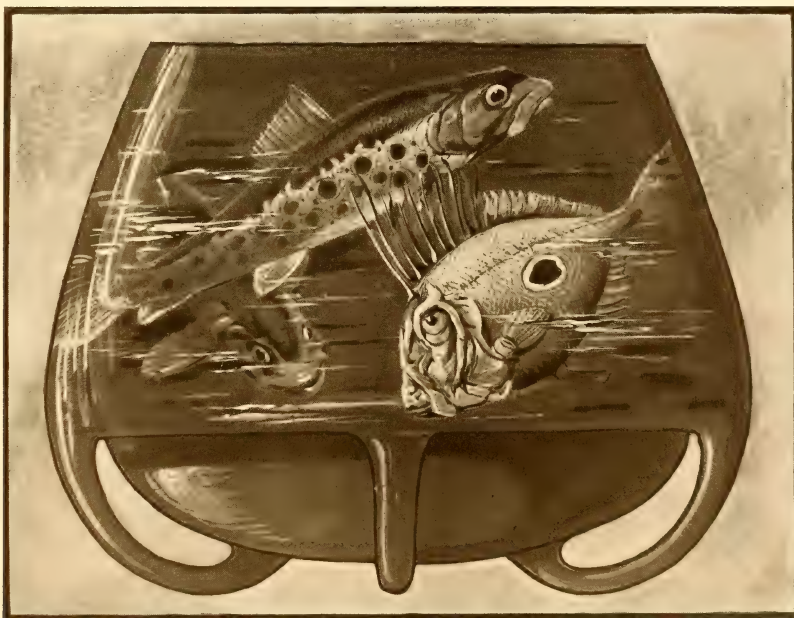
stiff sable brushes must be used, and in the case where a gradation is required up to a high light, the brush should be used after the manner of a chisel, with a little patch of stiff slip scooped up from the palette, and applied with the brush held sideways, leaving it projecting where the light is required to be highest and softening it down by stroking the flat brush over it on the side where it is required to be graded into the next color or tone.

In the examples given, the fish-pot should be grounded in dark green, which might be graduated into olive green near the top, and clouded here and there with shaded patches of the lighter or darker colors to suggest depth and translucency in the water. The fish in the background is done in black, mixed with white slip in varying quantities to represent the required tone. The corners of the mouth and touches on the slits of the gills should be touched with fine strokes of red brown to give effective contrast and value to the greenish grey tone which the fish will exhibit when covered with yellow glaze. The lake trout is done with dark blue in the deepest parts, with the gills and lighter parts of the back done in the same color lightened with white, and the high lights touched with light blue, and the very deepest shades discreetly touched with black, with which all the pupils of the eyes are also done. The sides and fins of the fish are done with olive green mixed largely with white, and the shaded parts with the same color mixed with a little red brown. The fish should be shaded perfectly plain and smooth at first and the spots and scales put on afterwards. The spots are red brown, touched lightly with chocolate in the darker places, and made greyer by admixture with a little light blue in the shaded part. The John Dory is done in chocolate in the shaded portions, with red brown fins and tail and red brown body. The gills are light blue, with lights in white. The spot on his body is chocolate touched with black, and ring round the spot pure white as are the eyes.

These parts must be done very thickly, as the glaze runs off the projections, leaving the effect of creamy white. In every case where there are greys or greens, a touch of Red Brown is very telling, and it will be as well to put a few fine and careful touches in the gills and corner of the eyes of both these fishes. This should be dipped in yellow glaze.

The vase with the sand snipe is meant to be grounded in pale red brown—that is, the mixture given, lightened with about half its bulk of white. It can be shaded from the bottom with pure red brown. The breasts of the birds are pale olive green shaded into pure white, and the dark parts are black. The shadows on the ground are done with chocolate and white and the beaks and eyes are yellow.

It will be found a good method if shaded variants of any color is needed, as in the backs of these birds, to mix a range of tones beginning with pure black, then two of black to one of white, one and one, two of white to one of black, three, four, six, ten, twelve, and twenty parts of white to one of black (or any other color) and the relative tone required will then be easier of selection than mixing as you go on. For treatment in white mat glaze the same colors and methods should be employed as for the glossy yellow glaze, except that the contrasts between the lights and darks should be more accentuated—the darks should be darker and the lights sharper and clearer. In the fish pot the sides of the lake trout should be done in yellow shaded with olive green, and touches of dark yellow may be introduced in the fins. The whites of the eyes must also be done in dark yellow with the lights in pure solid white. The bird vase must be grounded with red brown, shaded at the bottom into chocolate, and the high lights in the birds must be put in very solidly with white lightly tinged with light blue. The shadows on the white bodies should be done in pale blue softened with a mixture of about one-sixth its bulk of olive green. The rest should be done according to the instructions for yellow transparent glaze



but care should be taken to exaggerate the contrasts between the lights and darks.

This also applies to the use of green mats. As a general rule, decorations under green mats should have a greater preponderance of browns, as the blacks and blues have a tendency towards coldness and harshness. The dark blue should be sparingly used under the green mat, except in cases where an electric or slaty blue is needed. In the fish vase, the John Dory might be done entirely in variants of red brown and chocolate, with the gills in yellow, and the high lights very sharp and prominent, and the edges of the lights worked into sharp ridges. The treatment of the bird vase for green mat should be exactly the same as for white mat, except that in the shading of the white part of the birds' bodies, chocolate should be substituted for pale blue and olive green. The dark patches on the heads, breasts, backs and wings of the birds should be done in chocolate shaded with pure black, and lightened in the pale parts with a very small admixture of white slip. The legs and beaks are in yellow, smartly and sharply touched with white. One thing should always be born in mind, and that is that effects must be obtained rather by contrasts of light and shade than attempts to get color effects. If the effect is almost pure monochrome, with a few discreet touches of contrasting color, the coating of glaze will pull the whole design together and give coherence and richness to the whole piece.

MOUNTAIN LAUREL (Page 3)

Treatment by Jessie Bard

CAREFULLY sketch the design in. Paint the leaves in first with Apple Green and Yellow for the lighter shades and shade them with Shading Green and a little Moss Green. Stems are of a reddish tone; for this use Blood Red and Apple Green; shade stems with two parts Blood Red and one part Violet.

Wash in the centers of the flowers with Lemon Yellow and just a touch of Apple Green, the tip edges of flowers with thin wash of Rose. In this study the flowers have a delicate outline of Fry's Grey for Flesh.

The background may be put in the second fire. Use Apple Green for general tone used very thin; add a little Violet to it for under the blossoms. Touch up flowers where the design needs strengthening. Stamens are made of Yellow Brown and a little Brown Green.



PUFF BOX (Page 8)

Treatment by Jessie Bard

LAY in stems, leaves, outline of blossom and all dark parts on lid with Gold.

Second Fire—Flow Opal Lustre over all background quite heavy. It does not matter if it is not very even; it helps to give a more pleasing effect.



VANITY OF VANITIES—D. M. CAMPANA

VANITY of Vanities. The present decorative plaque represents the frailness of youth and vanity. The figure reclines over the urn of past memories, of past triumphs, of which nothing remains but the ashes. The symbol of Vanity is represented by the suggestion of a conventional Peacock feather, complying with the round shape of the plaque. The coloring of the decoration is as follows: The general shading is in a bluish violet, and

the outlining in black, and the general light tint in Imperial Ivory, applied all over in the last firing. The outlining is applied in the first firing, the violet shading in the second, and the general tint on the third. The dark eye of the peacock feather is made in peacock green, rather heavy. The general color effect of the whole plaque is new, artistic and very odd, and the subject being in flat tones can be easily reproduced. Figure painted from life.

BOWL, MOUNTAIN LAUREL (Page 9)

Treatment by Jessie Bard

TRACE in design. Paint Fry's special oil over all dark parts of design and bands. When dry dust with mixture of two parts Copenhagen Blue, one part Deep Blue Green, one part Banding Blue, one part Pearl Grey, clean edges well and fire.

Second Fire—Oil all over medallion and dust with Pearl Grey and just a touch of dry Blue Green.



SHOP NOTE

We have a letter from L. Reusche & Co., stating that they are about to remove from their present address at 6 Park Place to an attractive location at 12 Barclay St., a few doors from Broadway. This places them right among the white china importers.



DUQUESNE CERAMIC CLUB

Miss Myra Boyd was re-elected president of the Duquesne Ceramic club, the other officers elected at the same time being the first vice-president, Miss Marion Cowan; second vice-president, Mrs. Albert Pettit; secretary, Mrs. L. S. Price; treasurer, Mrs. William C. Moreland; directors, Mrs. Ray Motz, Miss Elizabeth Scroggs, Mrs. Robert I. Dadds, Mrs. Ida Day Supman and Miss Henrietta Agner.

The club was entertained at its annual meeting by Mrs. Moreland in her home in Wellesley Ave. Among the interesting reports given was that of the design class whose active working members show big improvement during the past year in the character of their work, especially in design. The club hopes to have its annual exhibition next fall during the first week in November instead of the last.



ANSWERS TO CORRESPONDENTS.

Mrs. H. F.—How to enlarge and apply a design: Divide your piece of china into as many sections as you think it should have, or if it is a border design the border should be in good proportion to the whole. In enlarging design for china, care should be taken not to make the units too large or they will look coarse; china should be daintily decorated except on large pieces such as jardinières, large vases, etc. It is sometimes necessary to add units, bands, etc., to the design to fill in rather than to spread out a design to make it fill a space. Let us use the bowl with mountain laurel, by Miss Sharrard, as an example. You may either do your work right on the piece of china or mark the space on a piece of paper and work on that. Decide how many of the figures you want on your bowl. If the bowl is large you might feel that five would be necessary. The figures should not be too far apart or it will look spotted. Or if the bowl is small three may be enough. Mark off on the bowl the length of the medallion that you wish. You will notice that the medallion is almost as wide as it is long. Drawing a square and placing the design in that would probably make it easier for one who has not studied designing. Draw a line through center of square. It will be necessary to only enlarge one-half of the design, the other half can be traced in. Draw a square around the original study also; it will help you to make comparisons. Sketch roughly the boundary of the design by watching the directions the lines take from the square in the original. Now begin with the center of interest, which is the blossom in this design. By using a small piece of paper for measuring, find out what part of the blossom comes in the center of the design, then mark on your measuring paper the length of the blossom and see what proportion it is to the length of the design. You will find it is not quite one-third of the length, so get that placed in your design. Now see what proportion the width of the blossom is to its length; it is about four-fifths as wide. Measure it off on your design, placing a mark where the width should be. You now have the size of the flower and it is a simple matter to draw the lines. Be sure to keep the character of the flowers by having the curves take the same angle. If you are doubtful about the angle of the curve, draw a straight line at the side of the flower in both your design and the original and you will see just

what relation the curve takes to the straight line. Always watch the proportions. Notice that the outer petal is one-third the size of the center petal. As much attention should be paid to the spaces and forms the background makes as to the design. Draw your small blossom next. Watch the space between it and the dividing line in the center, also the space between the two blossoms and the angle of the blossom. Now fill in your stems and bud. Notice that the bud comes just to the center of the large blossom. Decide on the width of the outer leaf and draw it in carefully. True up all your lines very carefully either with pencil or India ink. Make a careful tracing of one-half of the design, reverse it and trace in the other half.

Mrs. E. L. S.—It is not proper to put a monogram with the realistic but would be all right with the conventional. China having any decoration on at all, whether painted by hand or stamped on, is decorated china, so that all hand painted china is decorated china but all decorated china is not hand painted.

S. READER.—Use about one-eighth part flux to Fry's Pompadour for tinting.

Miss B. N.—For list of china painting materials see Miss Ehler's first lesson in china painting in the March and April numbers of KERAMIC STUDIO. The Seiji or Celadon ware is carried by Marshall Field Co. of Chicago, also W. A. Maurer, Council Bluffs, Ia., Wanamaker's in New York, and can also be found in some of the Japanese stores in the larger cities.

Mrs. D. C. B.—The belleek vase, which is too tall for your kiln, can be fired by leaning it just as much as it requires to get it in the kiln so that it will just touch at the rim on the top; care must be taken so it stands firmly. A small stool can be put on each side of it at the bottom so it can not roll.

Mrs. M. O. L.—Glass is fired at a very low temperature, very much less than a rose heat; hardly allow the kiln to become red all over.

Mrs. L. A. S.—Mix enough oil of tar with the silver in powder form so that it barely holds together and then add turpentine. Gold can also be had in powder form and is mixed the same way, but most people prefer to use it ready mixed, the powder is usually a purer gold, however.

J. L. D.—Most people use the mat colors now, as they are very satisfactory, instead of the process you speak of. Oil the surface as in the directions given in the lesson on oiling by Miss Bard on page 269 of the April number of the KERAMIC STUDIO and dust with the mat colors, which can be obtained from any art dealer. The dark blue is Mason's Mat Wedgwood.

Mrs. M. E. M.—The answer to J. L. D. in this column also answers your question.

H. M. H.—If your gold is not underfired you must be using unfluxed gold; your slabs must have become mixed in some way. Try a new box and see if it does not come out all right. You may come across a box occasionally that has been marked wrong. Gold always makes a piece more attractive and if it is put on well and gone over twice it wears very well.

B. W. R.—Your trouble must be that the silver was put on too heavy; it should be put on twice with a very thin wash. Try firing very hard and burnish as well as you can and then put a thin wash of Hasburg's white gold over it; you will find this a very satisfactory silver. Carnation and Pompadour come out a good deal like rose if used thin. The color did not affect the silver, but silver sometimes affects colors touching it.

L. M. D.—You will find the banding wheel indispensable in your conventional work. If you have the small table wheel place it on a chair or anything to bring it about on a level with the table. Place your plate as nearly in the center of the wheel as possible, rest the right arm comfortably on the table, revolve the wheel with the left hand on the pivot of the wheel, hold the second finger of the right hand perfectly steady at the edge of the plate and while revolving see that the plate is the same distance from your finger all the way round. It is very necessary to have the plate perfectly centered. Use a long-haired brush that is made especially for banding. Fill the brush with the desired paint and holding it over the band revolve the wheel under it. The brush must be held perfectly still. The art in banding is to hold the hand very steady. It will take a little practice at first to be able to use the wheel.

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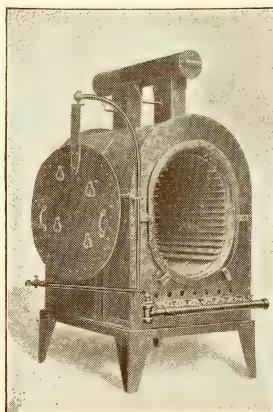
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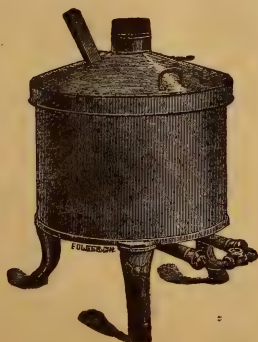
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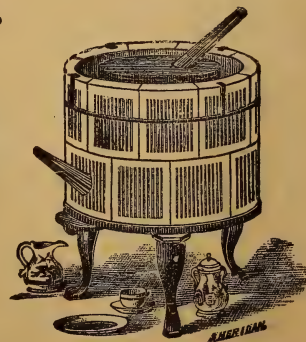
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KERAMIC STUDIO

Vol. XII. No. 2

SYRACUSE, NEW YORK

June 1910



THE various ceramic societies seem of late to be thinking more of studying than of exhibiting. This is a wise move and one sure to bring forth fruit of a particularly delicious flavor in the near future.

We show in this issue a few designs by the Portland Ceramic Society to which we called attention in the May *KERAMIC STUDIO*.

It is a creditable lot for a first showing and we look forward to the work which they will turn out after their proposed period of study. We are always glad of reports of the work and exhibitions of the various ceramic societies.

Many students seem to appreciate the value of the series of papers on Pottery by F. H. Rhead and the course in Overglaze Decoration by Miss Jetta Ehlers. We feel that we have been unusually fortunate to secure these and trust they may be of inestimable benefit to our readers.

Two valuable additions to design literature have just come to our desk, "Nature Drawing" by Henry Turner Bailey, and "Spring Flowers" a new nature packet, by James Hall. The former profusely illustrated in black and white and color and most instructive. The latter in the form of eleven attractive leaflets in color.

Will our readers let us know what sort of a subject they would prefer in color? We have tried almost everything though we have given very few conventional designs, as most seem to prefer a naturalistic or semi-naturalistic color study. They argue that one can follow a black and white design pretty faithfully, if the color scheme is written out and if it is *not* followed exactly it makes little difference while it is most important that the naturalistic treatment be followed faithfully.

The second kiln of the University City Pottery has just been fired with about 100 vases by M. Taxile Doat, Adelaide A. Robineau and M. Diffloth. This is a ceramic event. We hope to have photographs of the successful pieces. An item of interest is that the white china to be decorated by Mrs. Cherry and her pupils will be made for them by Mr. La Barriere and Mr. Diffloth in the Pottery kilns.

By some mistake the violet designs were sent a month late and we presume for the same reason the azalea studies will arrive in time only for the next issue of *KERAMIC STUDIO*. We reproduce a few of the best violet designs since we had not room for all.

The July issue will contain a color study of four panels of little roses by Mrs. Kathryn E. Cherry. Later, in September or October, we will give an issue devoted to her work and that of her classes at the People's University of the American Woman's League. In this we can promise our readers a very profitable number and a popular one.

We will reprint soon an article on "Miniature Painting on Ivory" by request of several of our readers. We have tried in vain to secure an original figure study suitable for reproduction in color. This most difficult branch of painting on china is much hampered by the necessity of always or nearly always copying other people's originals.

Pottery students will welcome the announcement of another book on studio pottery. "The Potter's Craft" is written by Mr. Charles F. Binns, of the Alfred School, N. Y., and published by the Van Nostrand Company, New York. (Price \$2.00.) The book contains much that will interest the prospective potter who is seeking information concerning the various processes. We would wish for the benefit of beginners that the book was written after the manner of a text-book. It is impossible to produce a practical guide for beginners unless the writer assumes that the student knows absolutely nothing of the work in question. The taking for granted that the student is not a beginner is a serious fault in an otherwise admirable book.

We wish to say to contributors that we trust they will not be offended if they sometimes find their treatments of designs changed in *KERAMIC STUDIO*. Miss Bard is careful to retain all that is possible of the treatments sent with the designs but occasionally the treatments as given by designers unaccustomed to the manipulation of mineral colors are impracticable in the actual execution. Nevertheless we are anxious that designers send as nearly as possible a full and carefully considered treatment, so that we may follow it as nearly as may be.

We would be glad to have any of our ceramic workers who are doing pottery send us in photographs and accounts of their work. We would be glad to get some idea of what proportion of our readers are interested in that line. Later we hope to have a competition for pottery work, in which case the pieces will have to be sent in and the prize-winners photographed.

STUDIO NOTES

The studio of Mrs. S. E. Price, 23 W. 24th St., New York City, will be opened during the summer months.

Miss Frances Marquard has removed her studio to 2255 Broadway, corner 81st St., Room No. 27. Her studio will be open all summer and the class days are Monday, Tuesday, Thursday, Friday and Saturday. Visitors are always welcome on Wednesday afternoon.

The Osgood Art School has removed to more commodious quarters at 120 W. 21st St., where the Summer School which opens on June 1st will be a prominent feature.

Mrs. Anna B. Leonard has gone to her summer studio at Edgartown, Mass., on the Island of Martha's Vineyard. She will not return to her New York studio until the first week in November.



YELLOW VIOLET—HANNAH B. OVERBECK

A COURSE IN CHINA DECORATION

By JETTA EHLERS

(Courtesy of the American Woman's League)

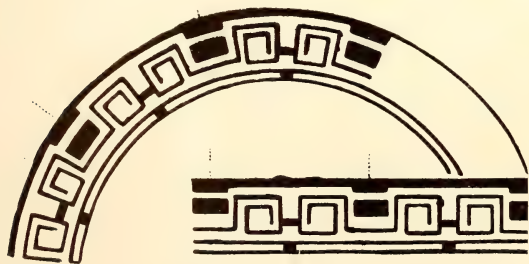
CONTINUED

THIRD LESSON—OVERGLAZE PAINTING

GOLD, SILVER AND BRONZE DISCUSSION

ONE of the most elegant decorations for tableware is gold, the beautiful sheen and luster of which seems to catch and reflect all the sunlight in the room. Most of us remember the company best china of our grandmothers, with its bands of gold. What a holiday feeling the sight of it gave us, when it was brought forth in honor of some guest or some special occasion. Gold-banded china still lends charm and distinction to the appearance of the table, and we still turn to it as something for "best" or formal occasions.

Gold is a valuable metal, and therefore must be used with care to avoid any suggestion of ostentation and display. Any overloading suggests vulgarity, but if it is used with reserve it is refined and pleasing. There is no other kind of decoration in whose use restraint is so necessary. It is better to err by using too little than by using too much of it. Let the beauty of the design and the skill with which it is executed attract, and not the idea of costliness.



MOTIF I

Much overloading with gold is the work of careless, sloppy decorators, who try to atone for poor and uninteresting design and execution by using lots of gold. There are a few pieces, such as salts and peppers, celery dips, candlesticks, and small bonbon dishes, on which a solid covering of gold may be used with good taste. These simply suggest

metal, and so do not offend. Be careful, however, not to use too much of this sort of decoration on the table. There is great danger of cheapening a rich thing by using too much of it.

Used in moderation, with good design and fine workmanship, gold is indeed one of the choicest and most beautiful of china decorations. There are wide possibilities for the decorator who cares to specialize in this branch of china painting. Plates and other articles for table use with well-executed gold monograms and simple gold bands always find a ready market.

In making a tracing of either of the motifs given, trace only one section. The dotted lines show where they join. In carrying out Figure II place the bands first, and then make separate tracing of the little flowerlike form.

SUBJECT—Gold.

MATERIALS

A box of mat gold for china.

A small palette knife.

A bottle of lavender oil.

Clean turpentine.

A sable outline brush.

A No. 6 square shader.

A bottle of burnishing sand.

Toothpicks and cotton.

CHINA TO BE DECORATED—Cup and saucer.

The shape suggested is shown in the illustration on the following page. It costs about twenty-five cents.

See that the cup and saucer are perfectly clean. Choose the design which you wish to use, and then carefully space the cup and saucer by means of the "divider." Mark as

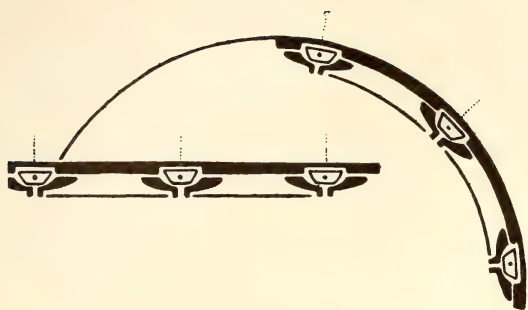


COMMON BLUE VIOLET—HANNAH B. OVERBECK



BE-WA OR JAPANESE PLUM—ALICE WILLITS DONALDSON

Fruit varies from yellow ochre to deep orange, blossom end, black. Stems, woody and rich burnt sienna. Leaves, shiny and very dark blue green on top, pale greyish green underneath. Veins, same color as leaf.



MOTIF II

directed in the last lesson. With the gauge mark the bands, then "fix" them by outlining them with India ink. Trace the design, following the directions given in the last lesson, and outline with India ink. The cup in the illustration measures three and a half inches across the top, and either motif will fit in seven times around it. It will space in ten times on the saucer. Do not go on with the tracing until you have divided the cup and saucer accurately. When the tracing is correctly made, you may proceed to lay in the gold. Follow carefully the directions. As has been said before, *think* what you are to do, and then, in the most direct way you can, do the work.

Do all solid parts of the design with the square shader, and use the sable outlining brush for all lines. Fill the outlining brush thoroughly with gold, and then, holding the brush at a slight slant, draw it firmly along over the outline of the design. Balance your hand as you work by bracing it with the little finger on some part of the surface of the china. This will seem awkward at first, but you will soon find it natural.



CUP FOR DECORATING

Good lines are the result of much practise, so do not be discouraged in the beginning. Just work ahead, taking out everything which is not satisfactory and persevering until you succeed in producing something fine.

After the design is laid in, clean any ragged or uneven edges with a sharp penknife or a brush handle. With a small, perfectly clean bit of cotton wrapped on a toothpick and barely dampened with alcohol, clean the background of the design. When working with gold it is best to make corrections after the gold has become dry; rubbing or cleaning while it is too moist will cause the work to look mussy and the clean, crisp look will be lost. When you have cleaned the design, apply gold to the handle and to the edges of both cup and saucer.

Do the edges with the finger, as explained further on. Use the square shader for the handle. After the piece is finished, dry it as directed in the preceding lesson, and it is then ready for firing.

When it comes from the kiln, burnish the gold lightly, following directions, so that you may see where it is thin, and then go carefully over the entire design, the handle, and

edges, with another coat of gold. Clean the edges as for the first firing, dry again and give it the second, which is usually the last, firing. If, by chance, the gold is still thin after the second firing, touch up the thin places with another coat of gold and re-fire.

Gold for china decoration comes prepared in the form of a heavy brown paste. If the color is very dark, the gold probably has a quantity of lamp-black or some other adulterant added to give "bulk" or weight. There are two kinds of mat gold, the Roman or fluxed, and the hard or unfluxed gold. For edges and handles and all work directly on the white china, the ordinary mat fluxed gold is used. The unfluxed or hard gold is used only over color which has been fired or over raised paste. It will come off when used on the white china.

Gold cannot be used over unfired color, and all unfired color must be cleaned from any surface where gold is to be placed.

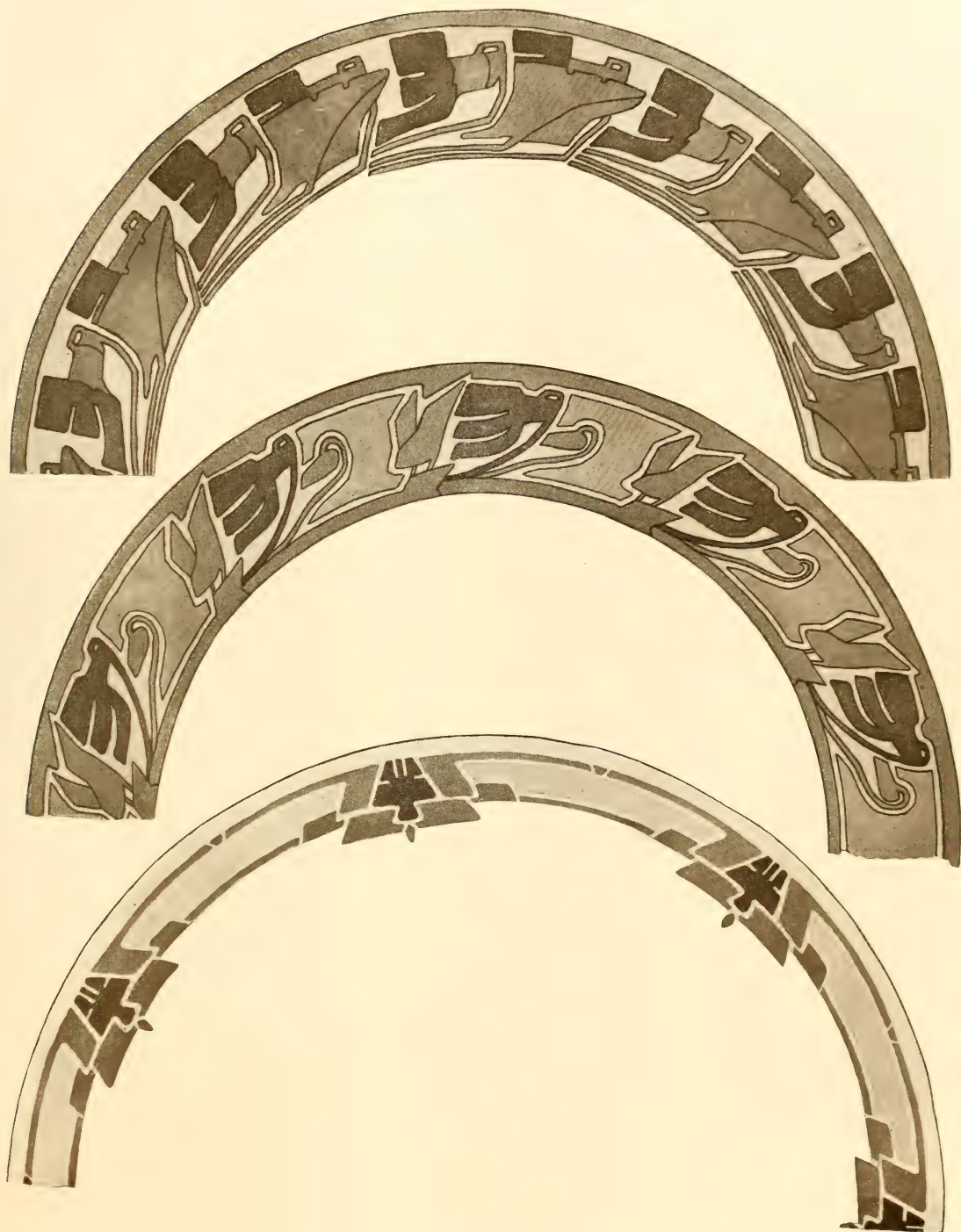
The ordinary fluxed or Roman gold will not burnish when used over any fired color except extremely delicate tints of ivory, or the gold colors. Unless you use great quantities of gold, it is not worth while to prepare it yourself. There are many makes of excellent quality on the market which may be easily obtained. Several kinds come tightly covered. These are preferable, as, upon removing the covering, the gold is found to be moist and easy to work with. Besides this the gold is free from dirt and dust of any kind.

The makes which are uncovered are rather too hard to work with, and must first be softened. If the gold is dry and does not soften with turpentine, hold the glass slab with a few drops of turpentine on the gold, over the flame of a candle or lamp, moving it gently back and forth to avoid cracking the glass. If no candle or lamp is at hand, a lighted match will do. It is well to keep a small candle with your painting materials.

Do not allow the gold to become too hot or the fat oil will dry out, and it will be almost impossible to use the gold. Should this occur, rub lavender oil into the gold.

The gold will be soft in a second or two. With the little palette knife which you are to keep for gold only take up some of the gold and transfer it to another slab. Use a very little lavender oil, and grind the oil and the gold together until the mixture is very smooth, and of about the consistency of thick cream. If this is laid on properly, no streaks of white will show. If any do show, dry the piece in the oven and then retouch it. The places where you have retouched it will not show after the gold has been fired. If you can afford it, a covered palette such as you have for your colors, only much smaller, is a great economy. This costs seventy-five cents. It has a little compartment for knife and brushes. The cover may be slipped on when the palette is not in use, to keep the dust and lint out, and there is a great saving in gold. If you have no covered palette, supply yourself with an extra piece of glass (one at least four inches square is best) and keep it in a covered box. Place your gold materials in this when through working, and cover it securely. Have the box large enough to hold all the things which you use for your gold work, and you will save time when you need them. A very good plan is to have a short, wide-necked bottle or little jar in which to keep alcohol. The little covered jars which a certain kind of cheese comes in are very good for the purpose. Use only the cleanest turpentine. If it is not clean, it will affect the gold and cause it to look streaked and stained after it is fired.

Keep your gold brushes for gold only. When through



VIOLET DESIGNS FOR PLATE BORDERS—HANNAH B. OVERBECK

(Treatment page 34)



PALE VIOLET—HANNAH B. OVERBECK

working for the day, put a drop of lavender oil on the gold slab at one side. Work your brush in this until most of the gold is removed to the slab. Then put the brush aside until it is needed again. The lavender oil will serve to keep the brush pliable.

If the brush seems very clogged after it has been used repeatedly, clean it by shaking it in the alcohol in the little covered jar or bottle, which, by the way, must always be kept tightly covered. The gold settles in the bottom of the jar and is saved in that way. The knife may be cleaned in the same manner. When you have saved sufficient gold to be of use, pour off the liquid and pour the residue on a glass slab. This will soon dry out, and can then be mixed with equal parts of Dresden thick oil and lavender. Use just enough to bind it together, and then thin it with turpentine as before. This is excellent to use for first coats of handles, etc.

Lavender is the most satisfactory medium to use with gold. It does not dry out so quickly as turpentine, and therefore keeps the gold open longer. It also makes it much easier to spread the gold over large surfaces. Care must be taken, however, in using it when the gold is to be placed on edges or next to unfired tinting. Too much oil makes the gold "runny." It will spoil the tint, and that, of course, means that the tint must come off. One of the best methods for putting gold on edges is with the finger. For this, have your gold rather stiffer than usual. Dip the finger-tip into the gold and then, holding the piece of china in the left hand, rub the finger back and forth on the edge, revolving the plate as you work. This will give you a fine, even edge if the gold has not been mixed too thin. It is easier to do your edges in this way than with a brush. In covering a large surface, such as a handle or the lining of a cup, it is best to use a large square shaver; a number six or eight is good. Fill the brush well, and then put the gold on with broad, regular strokes. Take your strokes all in one direction, and spread the gold thin but even. Two thin coats, each fired once, give much more brilliant gold than one thick coat fired once. Gold put on too thick will chip and scale off when fired. In applying it, make one brushful go as far as you can. Gold will stand a hard firing. When it comes from the kiln it will have a dull yellow finish very disappointing to behold. To bring out the luster it must be polished.

This may be done by three different methods; a glass

brush, burnishing sand, or an agate burnisher. The glass brush is made up of hundreds of strands of spun glass packed tightly together and wound with heavy cord. The end of the brush is rubbed over the gold and gives a beautiful soft finish. However, this method has one very disagreeable feature. The tiny particles of glass break off, and entering the fingers are very painful. Sometimes, indeed, they produce a very serious condition. If in using the glass brush you do get some of these bits in your hands, wash them with very hot water and soap, rubbing them one way only. Some people protect the hands with a loose pair of gloves and so avoid this trouble. The burnishing is done over an old newspaper, and the paper is afterward carefully gathered up and burned.

If bits of glass remain on a piece and get into the color or gold before it is re-fired, they will make very unsightly spots which can not be remedied.

Burnishing by means of the sand is much simpler and is the method recommended to the student. Place some of the sand in a shallow saucer. Moisten it well with water. Have at hand a small piece of flannel or any very soft cloth. Old knit underwear is excellent. Dip the cloth into the saucer, taking up a little sand and considerable water. Rub this lightly over the gold, keeping the cloth pretty wet. Do not bear down with all your might and main, but keep up a quick, light circular motion. The gold polished in this way has a beautiful sheen and luster. It is very easy by this method to polish under handles and the insides of



LONG SPURRED VIOLET—HANNAH B. OVERBECK



JUNE 1910
SUPPLEMENT TO
KERAMIC STUDIO

AZALEA MARGARET D. LINDALE

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AZALEAS—EDITH ALMA ROSS

(Treatment page 32)

pieces. When you are through with the sand, pour off the water and the sand will soon dry. Put it away out of the dust, and when you want it again moisten it with water as before.

An agate polisher is used for producing very high luster. It is a difficult tool for most beginners to handle, as it requires sureness of touch and a steady hand. It is used also for chasing designs on the mat gold.

Most pieces, especially tableware, need two coats of gold, and it is applied for the second firing in exactly the same way as for the first. It is not necessary to burnish the first coat.

Do not put your brushes away clogged with gold. They will harden, and when you attempt to soften them so that you can use them again, the delicate hairs will break and split, and the brushes will be useless. Keep your gold covered when not in use. In this way you will keep it clean and free from dust and dirt. Be sure to dry the gold when a piece is all finished, following the method for drying tinting explained in the first lesson. Never send out to be fired, or attempt to handle before firing, a piece of china with half-dry, sticky gold. Dry all pieces thoroughly. Use an asbestos mat to stand a piece on when drying it in the oven. Then the china need not be touched when removing it from the oven. It is quite likely to rub when hot, as it does not thoroughly harden until cold.

LIQUID BRIGHT GOLD—This is a sort of luster, and is gold in a much diluted state. It comes bottled ready for use and is a brownish, oily liquid. It is applied by dipping the brush directly into the bottle, and applying it just as it is. If it becomes too thick, it is diluted with the gold essence, which comes with it, or with lavender oil. Turpentine should never be used with it, as it stains and ruins it. It comes from the firing with a brilliant luster, and does not require burnishing. It is exceedingly ugly when used alone,

but makes a good foundation for mat gold. It is used on handles, the lining of cups, etc., and on large surfaces, for the first firing. It is then covered with mat gold for the second firing. The best way to use it is to combine the two golds, using a little more than half mat gold and a little less than half bright gold. This makes a fine, hard foundation gold and wears splendidly. Use lavender only with this mixture, as turpentine must not be used with the bright gold.

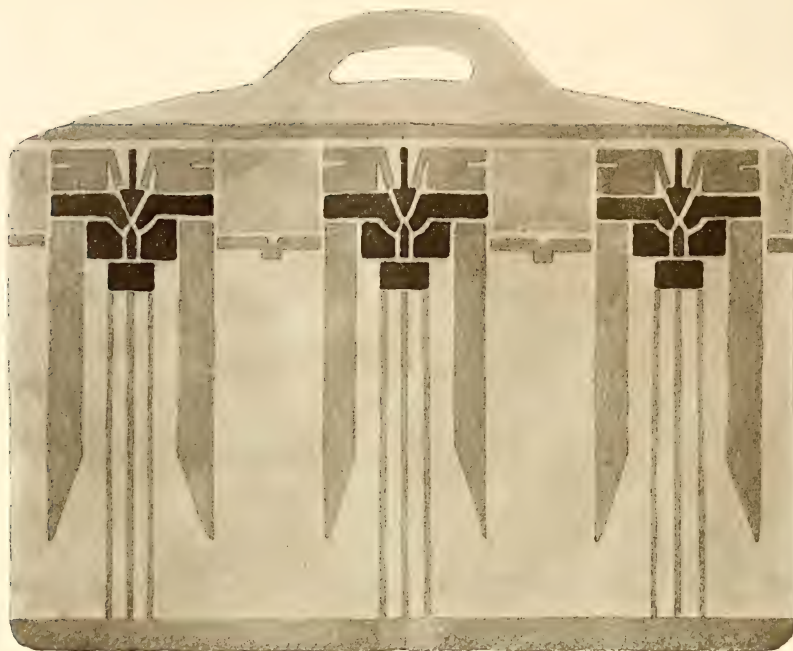
GREEN GOLD—This is made by adding a small amount of mat silver to mat gold, and is very attractive. The proportion is about one part of silver to three parts of gold.

BRONZES—These come in different shades, such as gold bronze, green-gold bronze, and red-gold bronze. They are mixed and applied in the same manner as mat gold, and have a dull mat luster when fired. They are used on handles and large surfaces, and are not very practical. Their use should be confined to vases and other bric-a-brac, as they are unsuitable for tableware.

SILVER—Mat silver is very handsome for tableware. It comes prepared on a glass slab like mat gold, but is light grey in color. It is mixed thoroughly with lavender oil and spread in thin, even coats on the china. It will take a hard firing and needs a thorough scrubbing with sand to burnish it. Two or three coats will give a beautiful body, which will take a high polish. This will tarnish, just as any silver will, and needs to be polished occasionally.

A mixture of gold and silver, about six parts of silver to seven parts of gold, makes what the silversmiths call "white gold." This is a delightful substance to work with. It is as white as silver when fired, but has a yellow cast. Liquid bright silver may be used for the first firing, but mat silver must be used for the second.

LIQUID BRIGHT SILVER—This is of the same nature as the bright gold. Turpentine must not be used with either



BISCUIT JAR, VIOLET DESIGN—HANNAH B. OVERBECK

(Treatment page 32)

of these nor with any luster, to which class these preparations belong. When using bright silver, clean the china until it is spotless. Clean it with alcohol, and wipe it with a bit of lavender oil on a cloth which is free from lint, before applying the silver. Every tiny streak or spot left on the surface will spot it. Clean the china until it is perfectly free from anything which will affect the silver, and then clean it again. Too much emphasis cannot be placed upon this point.

[42] The bright silver will take a hard firing, and comes from the kiln with a high glaze. If after it is fired any thin streaks look grey, these can be covered by a second coat and the piece should be fired again.

The bright silver is opaque, and two coats will give a beautiful, solid effect. This is very rich and attractive when used in combination with black outline, and pink and grey; or with a black background and touches of bright color.

Mat silver and bright silver may be mixed together. After this is fired and burnished, it has a lovely, soft, satiny gloss.

This lesson has gone into much detail concerning gold and silver; but as it will be used for reference on these subjects during the remainder of the course, be careful not to confuse the various methods discussed. Read and study it all, but especially study and digest the parts that apply directly to the problem which you have to work out for this lesson.



COVER FOR BISCUIT JAR



COBAEA—MARY BURNETT

Treatment by Jessie Bard

THE flowers of this vine are green at first and afterwards turn mauve shading into purple

For the buds and green flowers use Moss Green shading into Brown Green with Dark Green; and for the purple ones Deep Violet of Gold with a little Banding Blue.

For shadow leaves use Moss Green and a little Deep Violet of Gold. The stems are Moss Green washed on lightly, shaded on darker side with Moss Green and a touch of Shading Green and Deep Violet of Gold. Stamen, Yellow Brown and a little Brown Red.

Second Fire—Close to center of flower wash a little

Lemon Yellow, shade toward edge of flower with Violet of Gold with a touch of Apple Green. The markings on flower are Violet of Gold with a little Copenhagen Blue. Leaves are blended to center with the Dark Green and touches of Moss Green.



LONG SPURRED VIOLET (Page 28)

Treatment by Jessie Bard

COLORS of violets are Banding Blue and Violet No. 2. Dark touches in flowers are Ruby and Banding Blue; light turned over parts of leaves are Apple Green and Yellow; dark parts are Moss Green and Shading Green. Stems, Violet No. 2 and Blood Red.

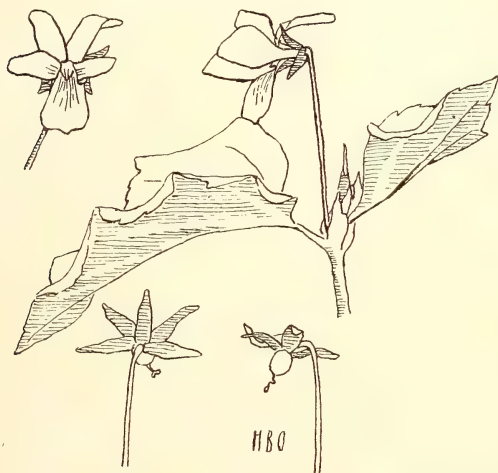


BISCUIT JAR (Page 30)

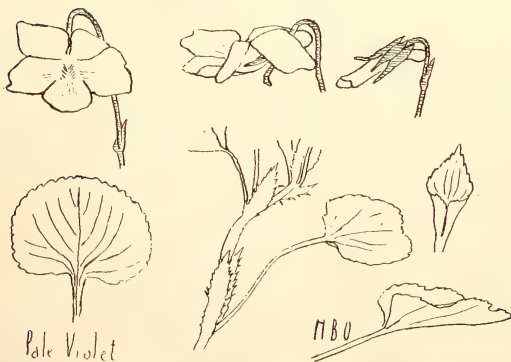
Treatment by Jessie Bard

PAIN'T flower parts in Copenhagen Blue to which has been added a very little Apple Green. Paint other parts of design in Grey Green.

Second Fire—Tint over the entire surface, design and all, with a thin wash of Dark Green No. 7, then clean the color off of the blue, leaving it on the rest of the design.



Yellow Violet

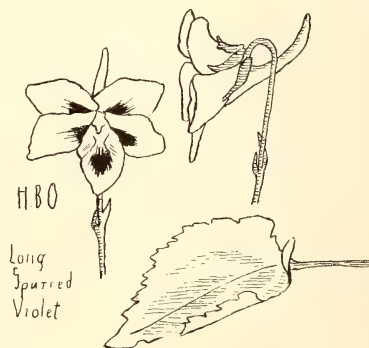


Pale Violet

DETAIL DRAWINGS OF VIOLETS—HANNAH B. OVERBECK



Blue Violet



Long Spurred Violet

AZALEAS (Page 29)

Treatment by Jessie Bard

PAIN'T leaves with Yellow Green with a little Brown Green; darkest leaves, Shading Green with a little Moss Green. Stems, Brown Green. Flowers, light wash of Rose or Carmine; darker touches, Ruby and Blood Red equal parts. Background, Violet and a little Blood Red, very light; a little Yellow around lower side of flowers. Second Fire—Strengthen with same colors.

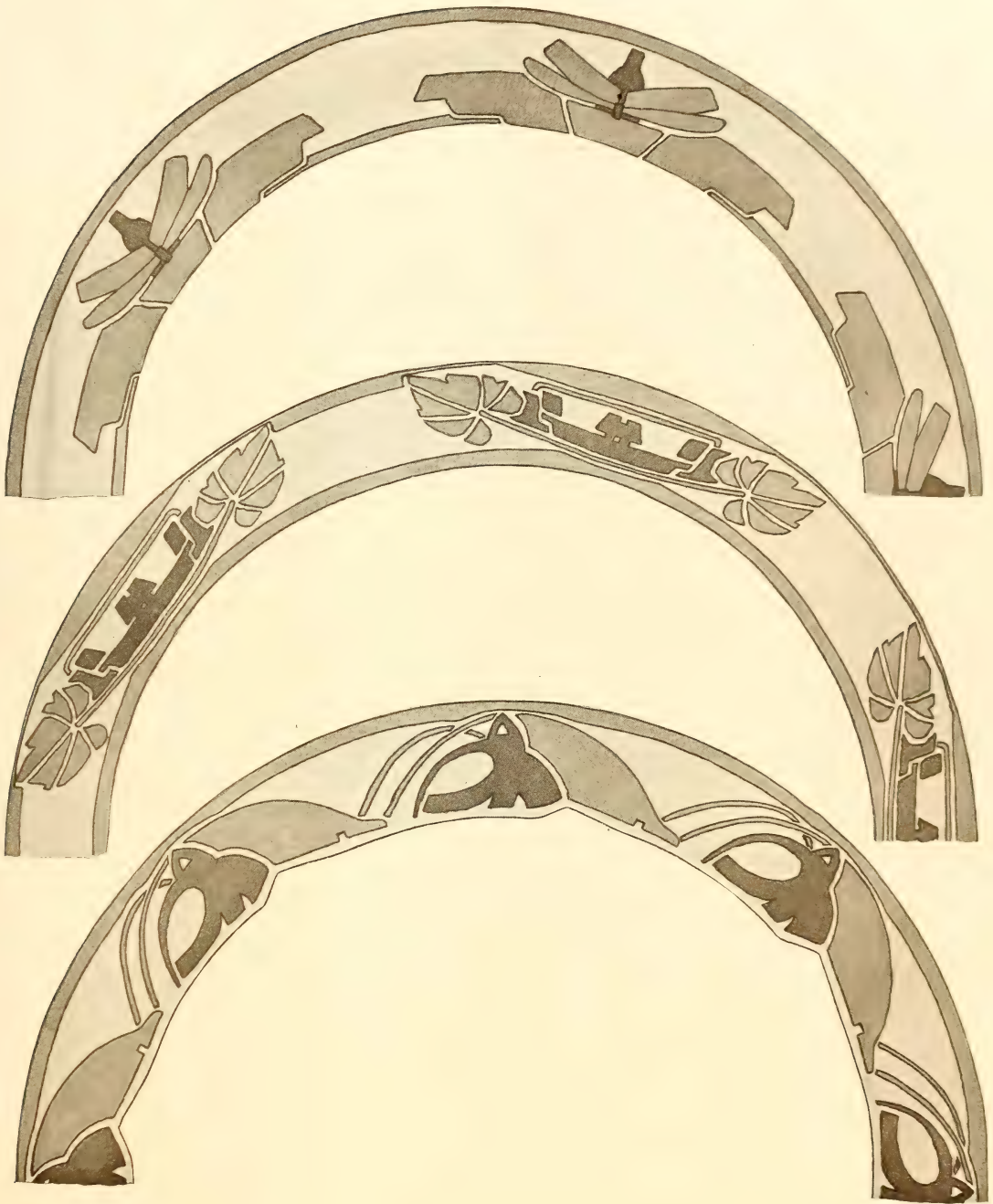


YELLOW AZALEA—(Supplement)

(TREATMENT IN WATER COLOR)

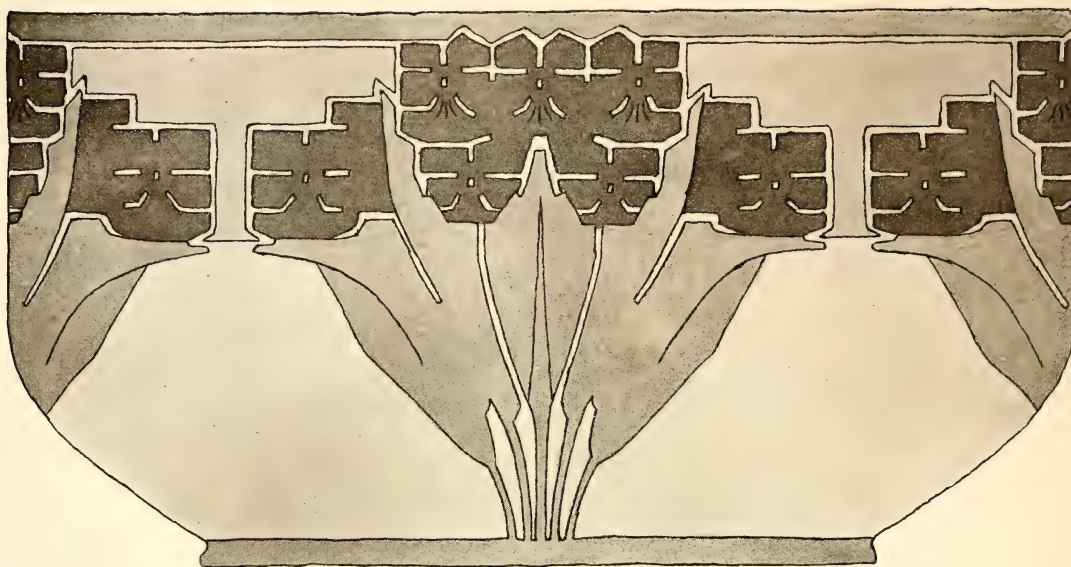
Margaret D. Lindale

FLOWERS—Naples Yellow and White, warmed with touches of Chrome Orange and Burnt Sienna. Stamens, Chinese White, tipped with Emerald Green. Stems, Burnt Sienna, the same color mixed with New Blue to produce darker effect in shadow and pale tone in light. Leaves Grey Green with touches of Antwerp Blue, Hooker's Green and Burnt Sienna. The broken outline of Burnt Sienna.



VIOLET DESIGNS FOR PLATE BORDERS—HANNAH B. OVERBECK

(Treatment page 34)



BOWL, VIOLET DESIGN—HANNAH B. OVERBECK

VIOLET DESIGNS

Hannah B. Overbeck

VIOLA palmata, the common blue violet of hackneyed poetic fame for beauty, modesty and all the catalogue of virtues, is in reality the most aggressive member of a large and not particularly well known family. As a proof that it is not the timid shrinking thing of the poetic imagination, notice the completeness and rapidity with which hordes of these plants take entire possession of road-sides, lawns and woodland. However, the student of botany is acquainted with a number of other species of the violet family that are more graceful and more interesting subjects for the decorator and designer.

From a correct botanical standpoint it will be noted that the common blue violet has no stem above ground, all the leaves and flowers coming up directly from the root stock. It is found in a variety of colors ranging from a delicate sky blue to a deep reddish purple, variable but always with the brownish purple marking on petals and the white beard in the center hiding stamens and pistil. The bird foot violet is similar in growth but the leaves are parted as the name would indicate and in the common variety the flowers are light blue.

The other violets of this locality have a stem above ground. The first leaves of all varieties having entire leaves are heart shaped. The stalk of the yellow violet stands erect and the edges of the leaves have a sort of frilled appearance. The flower has a very short spur. The color of the pencilling on the petals is repeated in the brownish purple of the lower part of the plant stem and the stems of the lower leaves.

The little pale violet is the most dainty member of the violet family. The foliage is fine, the flower a delicate cream with bearded throat and the characteristic purple lines. The plant branches freely, is almost creeping and is a greyish blue green in contrast to the vivid green of the blue and yellow species. The color of the foliage of the long spurred violet is much like that of the pale violet with a

brownish color on the lower parts of stems. The flowers are a pale red purple with deeper splotches of the same color on petals at mouth of the flower. It also has the brownish purple lines on the petals. It is interesting to note the sepals, the way they are set on the flower, and the difference in the different species. The stipules clasping the stems at the joints make another interesting study.

BOWL

OUTLINE with Dark Green No. 7. Paint flowers in Imperial Ivory, leaves and bands in Yellow Green and Dark Green No. 7, using one-third of latter. Tint background panels in Dark Green No. 7. Paint all parts delicately and leave remainder of bowl without color.

PLATE BORDERS (Page 33)

IF design is to be outlined, outline each part in a darker shade of the color used on that part. Outline parts and after that is dry paint darkest parts of design in Violet No. 2, and one-third Pearl Grey. Paint other parts of design with Olive Green to which has been added one-third Pearl Grey; put a tint of Pearl Grey on background. For second firing dust the background with Pearl Grey and strengthen other parts but make no color strong.

PLATE BORDERS (Page 27)

IF design is to be outlined, do so in Copenhagen Blue. Paint the darkest parts of design in Copenhagen Blue; all other parts of design in Copenhagen Blue and Grey for Flesh, using one-half of each. Tint background with Grey for Flesh.

BUCKLE DESIGN (Page 40)

PAIN'T dark parts in Copenhagen Blue; paint lightest parts in Dark Green No. 7 and other parts in Olive Green with Dark Green No. 7 added to make a grey green. The narrow spaces about edge and between different parts of design may be in black or gold.



SNAPDRAGON—ETHEL GATES

PEA PLATE (Page 40)

Treatment by Jessie Bard

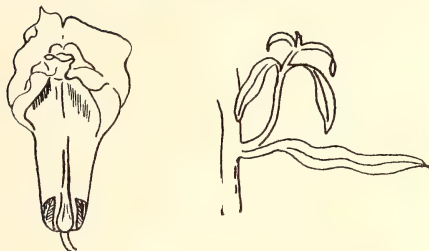
THE effect is green and white. Apple Green for pod, shaded with Apple Green and a touch of Violet No. 2. Peas in pod are Apple Green and Yellow Green.

Leaves are Apple green, Yellow for lights, shading done with Yellow Green, Violet and Shading Green.

Blossoms, very light shading of Violet No. 2 and Yellow.

Background, Yellow very thin, Apple Green and Violet and under main bunch a little Copenhagen Blue and Apple Green.

Second Fire—Strengthen parts that need it with same colors as first firing.



SNAPDRAGONS—ETHEL GATES

SNAPDRAGONS

Emma L. Baker

SNAPDRAGONS present such a variety of colors that it is impossible to give any definite rules for treatment. The flowers run from creamy white through many tones of yellows and reds, sometimes combining all three colors in a single blossom.

Albert Yellow toned with Yellow Brown is a good foundation color for the yellow flowers. This may be shaded with Warm Greys and thin washes of Brown Green.

For the red flowers use Blood Red with a little Carnation and Violet of Iron.

For the grey green of leaves and stems, use Royal and Shading Greens with a little Grey for Flesh.

For the yellow flowers, a light wash of Copenhagen Grey with a little Deep Blue Green makes a good background. A greenish grey background is good for the red flowers.

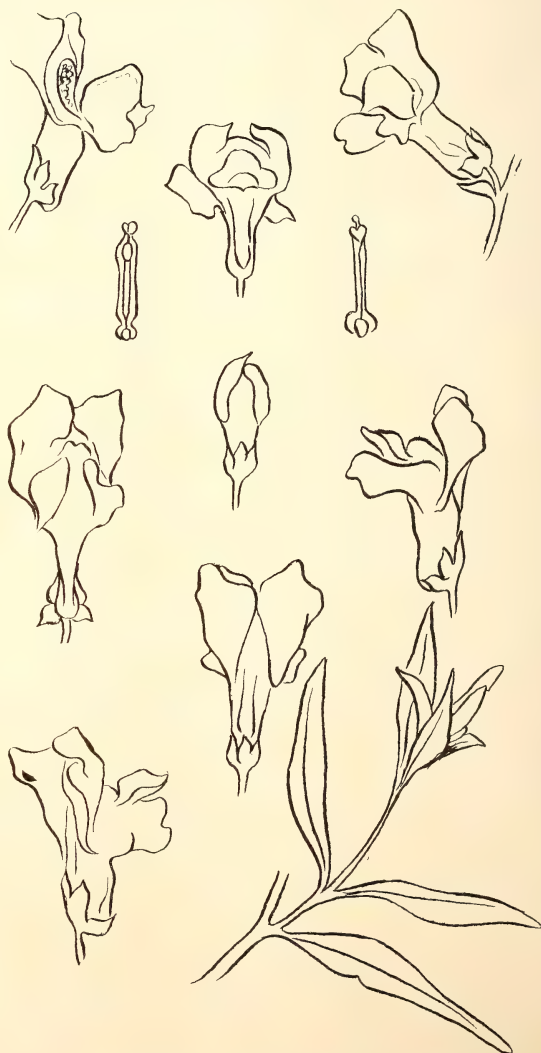
BORDERS FROM SNAPDRAGONS

Emma L. Baker

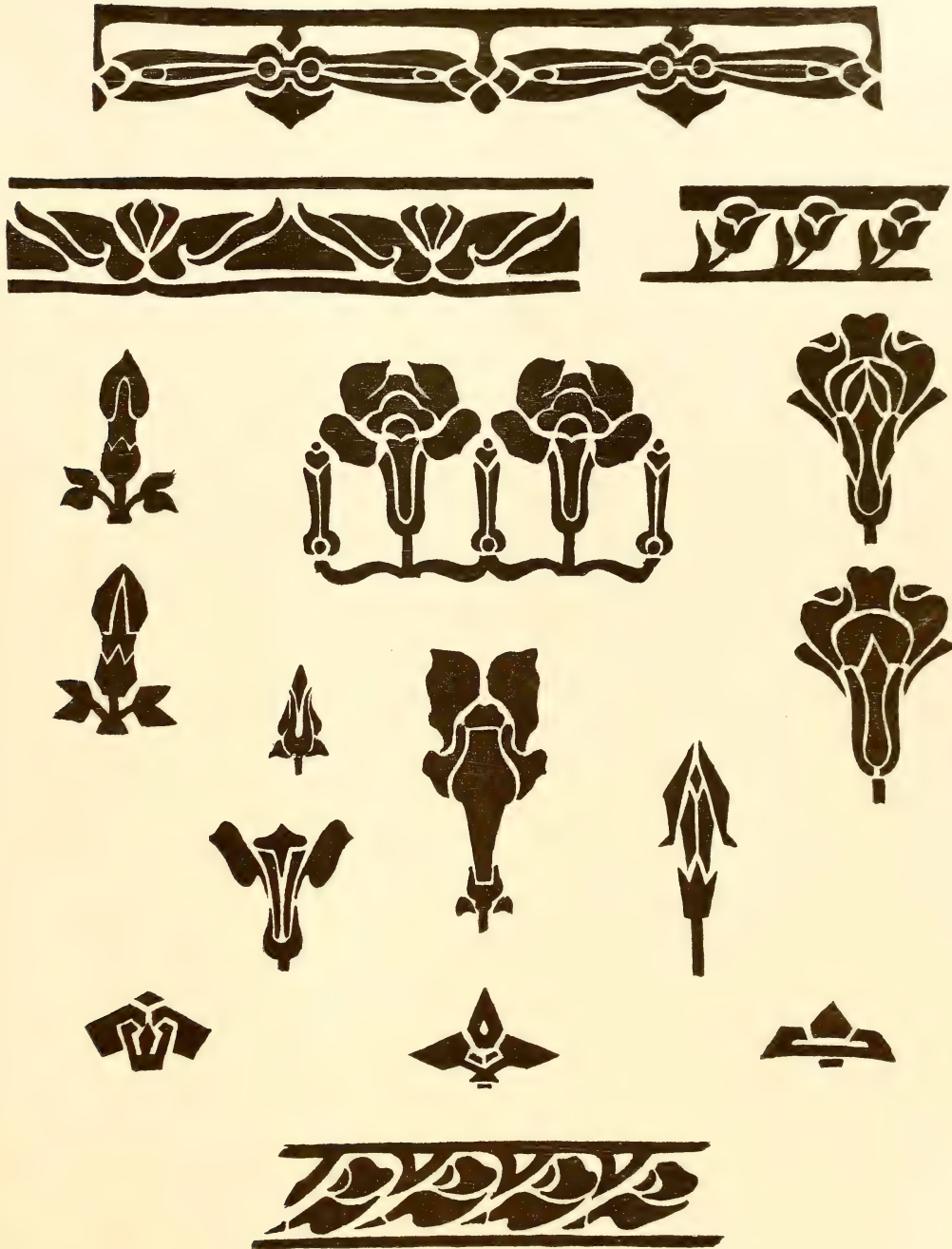
FOR the border containing the bud form, Grey Green for leaves; stems and bands with Yellow Brown in the flower parts all washed on over a background tint of one-half Albert Yellow and one-half Ivory, is good. Or Royal Green in leaves and stems, and Royal Blue in flower parts over a background of Yellow Brown toned with a little Ruby is good. This latter suggestion is also good for the design indicated below. This is attractive as well in blue and white.

The border derived from the pistil and stamens of the flower is good in Royal Green and Night Green with an envelope of Pearl Grey.

Some of the more severely conventionalized forms are very good in blue and white and some in green and gold.



SNAPDRAGON DETAILS—EMMA L. BAKER



CONVENTIONALIZATIONS OF SNAPDRAGON—EMMA L. BAKER



SALVIA—E. N. HARLOW

Treatment by Jessie Bard

THIS may be used on a cylinder vase repeating it three times.

Sketch in design carefully, then paint flowers in with

flat tones of Yellow Red and a little Albert Yellow; the stems, flat wash of Blood Red and Violet No. 2. Leaves, Moss Green and Brown Green.

Second Fire—Oil vase with Fry's Special Oil, pad well and with a sharpened brush handle and very small piece of cotton wrapped on the end of it, wipe out the flowers. Then after standing one hour dust this background with three parts Pearl Grey, one part Yellow Brown and a pinch of Grey for Flesh (Fry's). Be sure your flowers are well cleaned.

Third Fire—Touch up where the painted parts may need it with same colors used in first firing and any dark accents which will improve design.



MRS. MILLER

PORTLAND CERAMIC CLUB

OUR readers will be interested to see this first exhibit of the work of the Portland Ceramic Club. The members are studying under the direction of a teacher of design and endeavoring to develop originality and taste in decoration. Another year we hope to be able to show another lot of designs by its members and we are sure that they will show a marked advance in every way after such a good beginning.



MAUD ILIFF



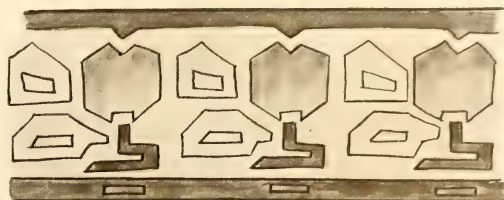
MRS. J. N. BROWN



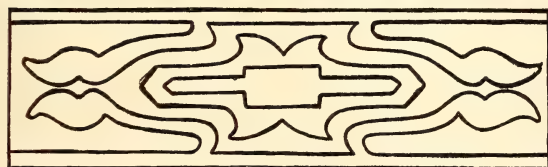
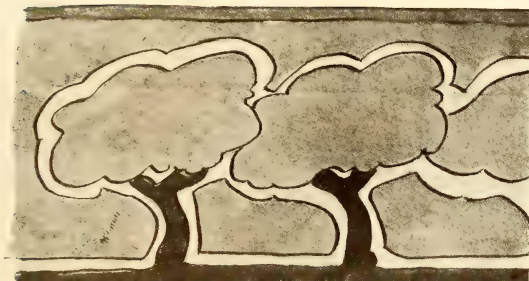
LYDIA ROUTLEDGE



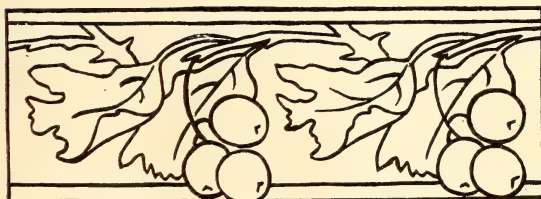
MARY DAVIS McGINNIS



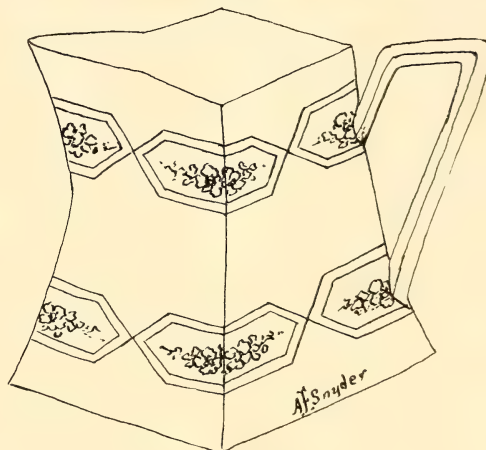
MARY DAVIS McGINNIS



MISS POPE



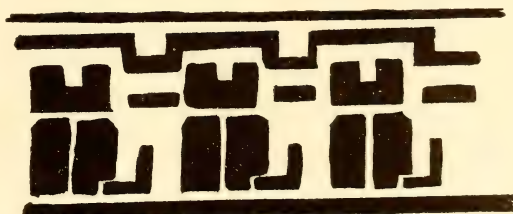
MISS POPE



A. F. SNYDER



MRS. J. N. BROWN



MARY DAVIS McGINNIS



BUCKLE DESIGN, VIOLET MOTIF—HANNAH B. OVERBECK

POTTERY CLASS

Frederick A. Rhead

IT is widely believed that the application of the human figure as a motif for ceramic decoration, or, indeed, applied design of any kind, demands an arduous scientific and academic training. The study of the antique, and the living model, together with a comprehensive knowledge of subcutaneous anatomy, are held to be absolutely essential if a designer would essay the introduction of even a single figure in his decoration. It is true that this knowledge is valuable, and it is equally true that the figure draughtsman's technical equipment is incomplete unless he has made a study of these matters, but it is also true that the dangers balance, and sometimes outweigh, the advantages. The chief danger is the temptation to exhibit anatomical and academic knowledge at the expense of simplicity and coherence. The conventionalization of a figure means the adaptation in its general masses and proportions to ornamental purposes, while the scientific expression (as exemplified by the classic treatment, and insistence on anatomical details) means the particularization of facts leading towards realism, instead of the generalization of facts leading towards ornament. A natural or realistic figure, tree or flower may be good decoration, but can never be good decoration if applied to the work of the craftsman. These objects may suggest a form, but that form must be ornament primarily, that is to say, it must be a decorative arrangement of lines and masses, having a directly harmonious relation to the contours of the object to which it is applied. Some stress has been laid upon this point of view, because there is no reason whatever why a person with a feeling for design, or the capacity of covering a surface with harmoniously spaced masses, should not use the human figure at will as a decorative motif.

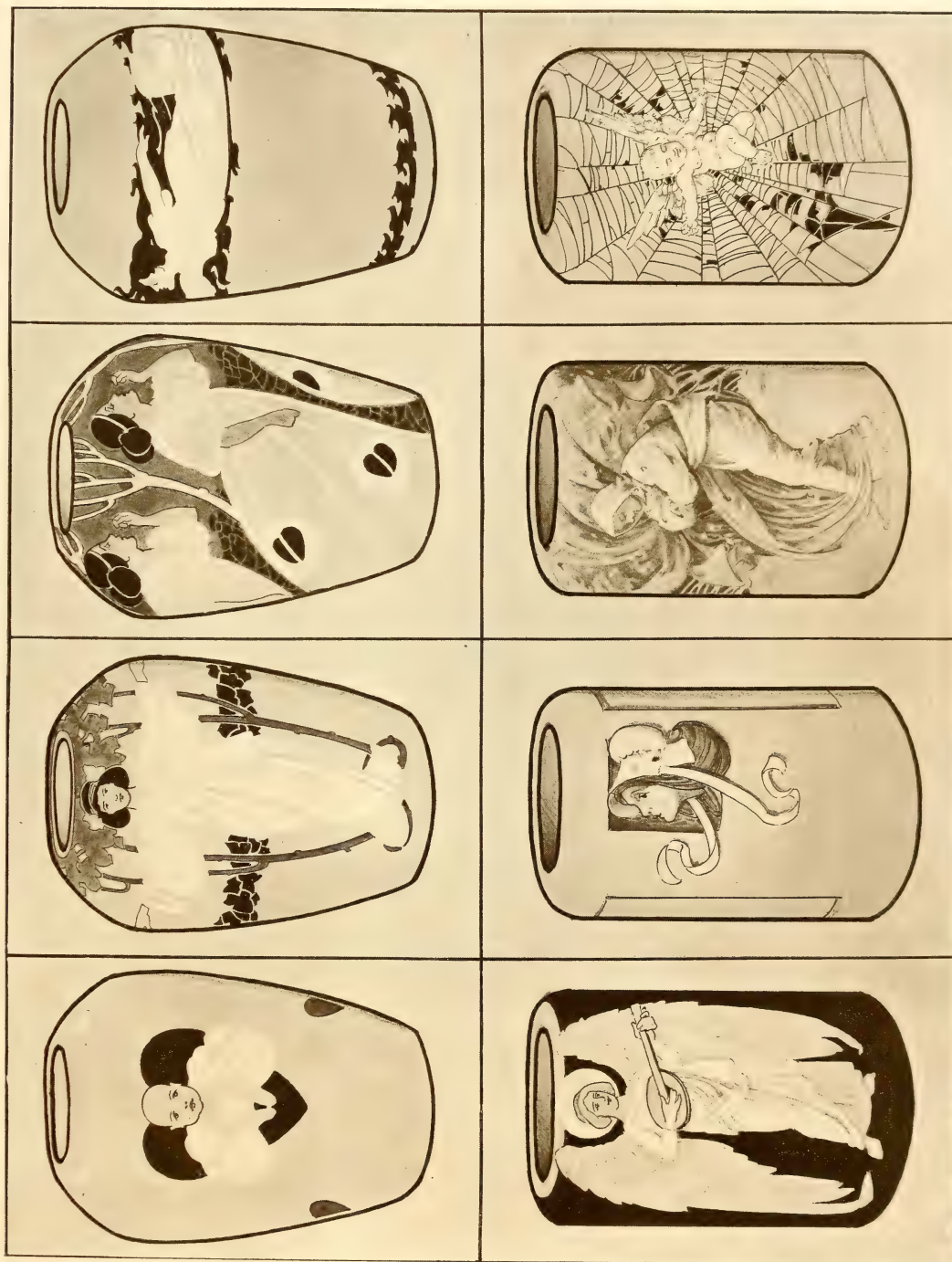
The tyro is usually afraid of the details. It is the features, the fingers, the locks of hair and the folds of drapery which are the stumbling blocks. And it is the awkward treatment of these details which spoils the finished design in nine cases out of ten.

The remedy is exceedingly simple. Leave these details out altogether. Try a design, first of all, say, of the back view of a baby seated on the ground. Its little cap is represented almost by a circle. Two masses almost like the petals of a flower, or the wings of a butterfly, represent its sleeves, and another simple mass, shaped something like a clam shell, represents its dress, while its back is a square with rounded corners. It is very simple, but it is a decoration. The first illustrated example shows the front view of a baby treated in a simple fashion. The only detail is in the features, and these may be left out without hurt to the

design. It may either be painted or stencilled. The vase should be grey. If a grey clay is not accessible, it may be made in red, buff, or white clay and the ground applied with a fine sponge. The grey is made by mixing about $7\frac{1}{2}$ per cent. of underglaze dove with the dry clay. The stain should be weighed and ground first in a mortar and pestle, or on a slab with a muller or spatula and then mixed with the clay and made with water into a slip about the consistency of butter. This should be passed through a sieve with about 60 mesh. It can be applied to the vase by dabbing with a fine sponge, or it may be put on with a large camel hair brush. The advantage of the sponge is that a variety of surfaces (resembling rough Whatman paper) can be given, and regulated to any desired smoothness or roughness according to the fineness of the sponge or the thickness of the slip. If it is desired to stencil the pattern, the design may be drawn on fairly strong tracing paper, and cut out with a sharp penknife. If the vase is not damp enough for the stencil to adhere, the paper may be dampened with a soft brush and pressed against the surface until the edges adhere closely and evenly. Then the slip may be dabbed over the stencil either with brush or sponge. It should be about the thickness of two-ply cardboard. In a few minutes the clay will have "set" and the stencil can be peeled off. A tracing paper stencil can be used two or three times, but if a number of repetitions of the pattern are required it will be found better to use oiled paper such as used in copying presses. The baby's dress and the stars should be done in ivory or cream, and the heart in slate blue. This color is got by mixing about 10 to 12 per cent. of canton blue with white slip, in the manner already described. Different colors may be applied to the same stencil, but as this requires considerable practice and skill, it would be better at the outset to cut separate stencils for each color, and to superimpose the various tints,—that is to say, in this case to stencil the heart, first of all, complete, and lay the stencil of the baby over it. The flesh tints may be obtained by mixing four parts of white clay to one of red, and if this is



QUINCE—M. E. HULBERT



not available, stain the white clay with five per cent. of underglaze—Van Dyke or red brown. The features are painted with a fine brush in underglaze chocolate. The color effect may be varied by dipping either in yellow, green, or fawn glaze.

The second vase is schemed on the vertical basis as already described in former papers. The vase is sage green, stained with Marsching's sage—about 10 per cent. The trees are dark sage, done with the same stain in higher proportion.

The dress is pale bird's egg blue, which is got by using about 5 per cent. of electric or peacock underglaze blue. The band of foliage round the center is chocolate (U. G. chocolate stain). All these various colors should be painted flat and the details scratched or incised with a sharp steel tool. This tool should not be too sharp, or the effect will be too scratchy and the edges rough. The features in this case may be painted as in vase No. 1. The third vase is based on the spiral method. It is intended to be executed on a vase of red terra cotta. The dress should be buff. This could be either done in a natural buff clay, or the white clay could be stained with underglaze orange. The hair and the ocelli—or eye spots—on the dress are black, which can be got by adding two per cent. of oxide of cobalt, or three per cent. of underglaze blue to the red clay. The tree stems are pale sage. The white lines on the dress are intended to be done by the tube-line process.

The fourth vase is schemed on the horizontal basis and is to be stencilled. The ground of the vase is stone color (5 per cent. chocolate U. G. added to white clay) and the dress is pale lilac, which is got by the admixture of a small proportion (about 2½ per cent.) of cobalt oxide to the white clay. The hair and waves at bottom are in chocolate.

Vase No. 5 is dark peacock blue. This color can be obtained by staining the clay with underglaze peacock, about 15 per cent. or 8 per cent. of oxide of chrome and 4 per cent. cobalt.

The wings and lower part of dress are pale sage. The hair buff clay, and halo cream. The flesh is pale red, and the face and hands are pencilled under glaze dark brown. The lines on the wings may be either scratched, or tube-lined in white.

No. 6 is intended for a modelled vase. It may be either dipped in a colored glaze, in which the effect is given by the darker shades of glaze settling in the hollows, or the modelling may be lightly tinted and the whole dipped in a clear glaze. If tinted the hood and ribbons should be done in pale blue or clear white, the hair red brown, and the background peacock blue.

Vase No. 7 is a painted vase. The draperies are painted in various tones of blue, ranging from dark blue to white. About ten or a dozen gradations should be mixed on the palette, and the dark tones should be painted first. Flat brushes must be used, and while the shadows should be applied in a fluid state, but firmly, the lights must be put on thick, the brush flattened, and used chisel-wise—with a little bit of stiffish slip scooped up on the end of the brush which should be squeezed first between the finger and thumb until nearly dry; by working the brush obliquely, the slip can be put on in little ridges, which are very useful when the vase is glazed in a colored glaze, which runs off the edges of these ridges, giving sharp but soft lights. The stems of the trees are done in pale sage, and the background behind trees in underglaze black mixed with an equal quantity of slip. The ground which is intended to represent snow should be done in white slip, mixed with a very small

quantity of dove U. G., and the shadows the same color deepened by the admixture of a small quantity of U. G. chocolate. The high lights are pure white. The falling snowflakes are spots of fine white slip, small but very thick and high. The whole is intended to be glazed in Faron glaze, which can be mixed by putting two parts of clear glaze to one part of Rockingham glaze, or if this is not available, a stain can be prepared for the clear glaze of 2½ per cent. of manganese oxide.

Vase No. 8 is a suggestion for pate-sur-pate decoration. By this process the figure is painted in white slip, and the reliefs added by fresh coats of slip, until a modelled effect is attained. As the pencillings cannot give sufficient smoothness of surface, a steel scraping tool is employed to clean up the surface, and accentuate the contours. The vase is terra cotta clay, with a thin film of sage green, sponged, pencilled, or dipped on the surface.

The web may either be scratched or tube-lined in black clay. The tiles are all hand made, as the dust tiles made in the die are difficult to decorate in the clay state.

No 1 is a suggestion for a modelled tile. The head of Medusa is not a pleasant motif, but it is selected because the scales on the snakes and the wings at the sides of the head give the opportunity for sharp detail which is so effective under a colored glaze.

The background is deeply countersunk and roughed with a chisel tool. Any deep toned glaze would suit this tile, but one of the most effective tints would be old gold, which can be made by adding six per cent. of red oxide of iron and four per cent. black oxide of copper to the clear glaze.

The second tile is intended to be stencilled and finished with the brush. It is on different tones of buff, cane, cream, and ivory, with a deep russet background, which can be made by mixing 12% Underglaze red brown with the slip. If a smooth surface is desired, the tiles should be dipped in the colored slip. The color effect may be varied by the superimposition of a colored glaze.

In the third tile the head of a Dutch Burgher of the 17th Century is given. Subjects with strong light and shadow and rich mellow coloring are best suited for naturalistic painting in colored slips. In this case the ground should be sponged in graduated tones of red brown, as the slightly roughened texture will be found of great value both during the process of execution and in the ultimate effect when glazed. The hat is blue and black, the blue being a mixture of equal parts of underglazed mat blue and white slip. This color is only to be used in the lightest parts of the hat, and the other tones are graduated between this and pine black. The coat is done in chocolate and red clay, in the same manner. The ruff is white and dove grey, and the beard chocolate with the lighter parts chocolate softened by the admixture of a little dove slip.

The flesh is painted in gradations of red clay and white, with the shadows in dark brown. It should be glazed in deep yellow glaze applied pretty thickly. While this method of naturalistic painting is unsuited for general ceramic decoration, it is an admirable medium, on account of its permanence, for portraits, and for subjects which are frankly intended to be examples of painting and art decoration. It is legitimate as oil painting, and like oil painting has its own peculiar qualities—but it is painting with ceramic materials as a medium, rather than ceramic decoration.

Tile No. 4 is a Sgraffito tile. It should be terra cotta, or dipped with a red brown ground, pretty thickly. The helmet is pale blue grey, and the armour and spear the same



color. The flesh is pale red and the border deep buff with ivory discs.

No. 5 is a Sgraffito decoration. The background is peacock green. Both faces are painted in light sage, and the foremost face is painted on top in ivory, and the drapery, dress and pearls are in the same color. The hair of the back figure is painted chocolate, and the hair of foremost figure is buff, with head dress and drapery lilac. The outline of all is scratched or incised.

No. 6 is a stencilled tile, with background of stone color on dark green. The first stencil is the stone color, in which the conventional foliage is done, as is also the face. The second stencil is the drapery and head dress in pale blue green. The hair may either be done with a third stencil or painted in reddish brown. The outlines and eye and mouth can be incised to the ground or painted on top.



ANSWERS TO CORRESPONDENTS

MRS. E. O. H.—Mix the gold for rubber monogram pad, the same as you do for any gold work. Take a little gold from your small slab and mix it on a larger one so you can spread it until you have a thin coat of it on the slab. Dip the pad into this, being careful that the gold covers it evenly and then press the pad on the china.

B. M. T.—Treatment for Columbine pitcher on page 236 of March MAGAZINE. Trace the design on the bowl then paint the light grey part of Columbine with a thin wash of Lemon Yellow and the darker part with Yellow Brown to which has been added a very little of Fry's Grey for Flesh or a little Brown Green. For darkest part of design use two parts Yellow Green and one Grey for Flesh. Stamen in buds the Yellow Brown mixture and also the caps. Bands in the Green. Second Fire—Outline with Fry's Grey for Flesh and wash a very light ivory tone background in with two parts Yellow Green and one of Yellow Brown. If the columbine comes out too yellow, put a thin wash of Brown Green over it.

M. W.—1. Fry's or Mason's Black, dry, dusted on will give you a highly glazed black; not necessary to use flux; give it a hard fire. 2. For mineral and gold colors see Miss Ehler's "First Lesson in China Painting" on page 226 of the March number KERAMIC STUDIO. A little more flux can be added in some colors, but care should be taken not to use too much for it is apt to show in the tinting; when fired it may come out with small white spots showing in it. 3. Lustres should be padded to get rid of the unevenness, for it will fire in streaks, except Opal and Mother of Pearl; these are most interesting if left uneven.

Miss B. N.—In the May number we neglected to mention another firm carrying a complete line of the Seiji or Celadon ware, that of M. T. Wynne, 39 W. 21st St., New York City.

M. N. A.—Add a very little oil of clove to the English grounding oil; just about five or six drops to an ounce of the grounding oil. The turpentine will dry out and not do much good.

E. T.—Was the green dusted on belleek ware when you had trouble with it? A great many kinds of green will turn yellowish on this ware. Fry's Moss Green will fire all right on it.



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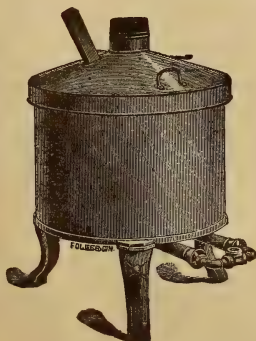
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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR.

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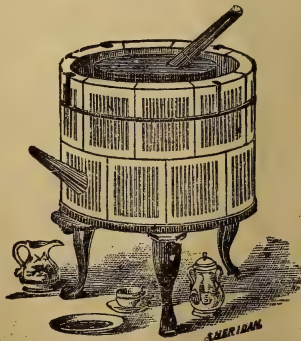
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KERAMIC STUDIO

Vol. XII. No. 3

SYRACUSE, NEW YORK

July 1910



REMARKABLE convention has just been held at University City, St. Louis. About 2,500 delegates of the American Woman's League with about as many more members who came with them, met together with Mr. E. G. Lewis, the founder of the League, to organize the Founder's chapter. A more earnest and enthusiastic gathering it has never been our fortune to witness nor one more unanimous on every point. One of the most remarkable features of this meeting was the general and marked interest in the ceramic work being done in the art institute. It would seem that a good proportion of the members either had been or were intending to become workers in ceramics, either overglaze or pottery. There are now working in the overglaze department about 300 correspondence pupils and some twenty or thirty attendance pupils. In the pottery department there are about thirty correspondence pupils and ten attendance students. The correspondence courses are all free to members. The attendance classes are pay classes except for the honor students who are paid \$60.00 a month. There was an interesting exhibit of student work in all departments—we will illustrate these later.

✱

Burley & Tyrell Co., of Chicago announce on another page a competitive exhibition to be held from September 5th to 14th. The work to be classified either as naturalistic or conventional work, three prizes to be awarded in each department: \$25.00 for first, \$15.00 for second and \$10.00 for third prize. This will be an interesting competition and we hope to be able to publish the winning pieces in KERAMIC STUDIO.

✱

Have you observed lately the little thread which hangs from the end of a KERAMIC magazine roll or from a tube containing color studies? It is placed there that you may open the package by simply drawing the thread through the wrapper thus saving the magazine or design from defacement. Do not fail to use it. Your magazine will open up much smoother.—KERAMIC STUDIO PUB. CO.

✱

There has just come to our table the circular of a new device for a dividing and banding machine which should become the guardian angel of designers. It is simply worked and divides and spaces accurately with very little trouble and a great saving of time. Workers in conventional design should look into it. The machine is made by Mrs. Bauer of Columbus, O.

✱

We would like to hear from our readers what they would prefer next in the way of a competition. Unless we hear strongly to the contrary we will plan another "Little Things to Make" for publication in the November issue in time to have the suggestions used for Christmas.

DEATH OF ELIZABETH BENNETT MILLS—AN APPRECIATION

ON Easter morning of this year, 1910, Elizabeth Bennett Mills was laid to rest in Pasadena, California. Ceramics was the chosen profession of Miss Mills and she would doubtless have made a place for herself in the higher ranks of the potter's art. Her mind was of that keen, penetrating, investigating type which left no stone unturned to get at the root of what she was searching for. Of indomitable courage, energy and ambition and of independent means, she had the qualifications to succeed in this most elusive and exacting of the arts. Her education in the University of Wisconsin, where she specialized in science and mathematics, and her graduate work in philosophy at the University of Chicago, gave her a good foundation for special work in Ceramics. She developed this under Prof. Binns of the New York State School of Ceramics and Prof. Orton of Columbus, Ohio, and was considering the feasibility of taking an art course to round out her equipment for establishing a pottery of her own. These mighty efforts to develop and to give expression to one's self, as well as such fixed devotion to an art, can not be, are not, lost. Those who came in contact with her and those who knew what she had done, will be spurred on to greater effort by the force of her example, and thus will her spirit and work yet live. Miss Mills was born in Madison, Wisconsin, at the home of her grandfather, who was one of the founders of that city of the five lakes. She leaves a host of friends to mourn her loss.

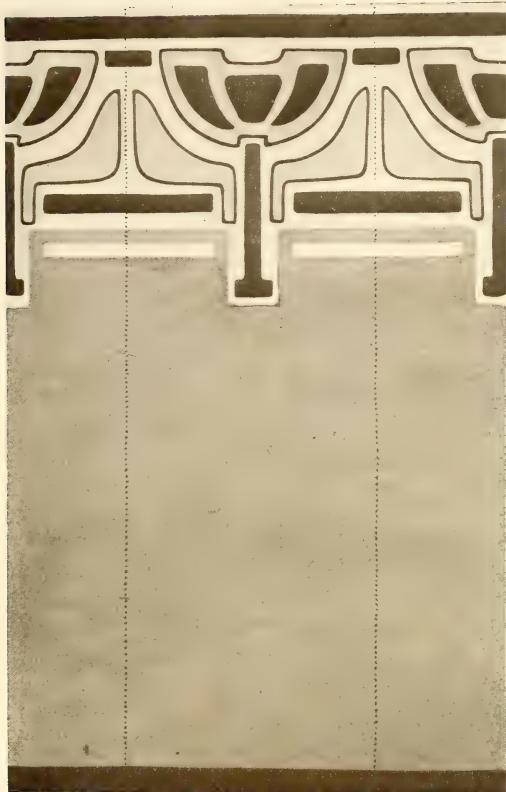
MARY G. SHEERER.

The following open letter from Mrs. Teana McLennan will explain to her many friends why her studio has been closed for some time. We would like to add our own comment that ceramic students going to New York for study could not do better than patronize her little restaurant which with true courage and a genial spirit she has opened to the public.

Dear Friends and Pupils:

Do not be distressed that I have stopped painting for a while. I am asked every day, and some days I have three or four letters asking the reason. I had painted so much, and worked so hard for so many years that both my work and I needed a rest. The benefit that I have received will, I am sure, show in my work when I take it up again. And I am having the best time with my little studio restaurant, where I wait on the table at the luncheon hour. The success of it has exceeded the wildest hopes, and I am so interested and have such a good time that it makes me sad to think others are mourning because I am not painting. Every one of you should be glad and happy to know that I had the good sense to stop before my work got in such a state as to really be cause for tears. And surely in every profession we have examples of that sort before us every day. When I again take up my work you will all see what the rest and change have accomplished. I am sure of great things myself. And do not think I am downhearted because I gave up my work, but come in some day to lunch or dinner and see that I have made many devoted friends because I learned to cook. Every one is so good and kind and helpful, almost as much so as in my painting classes, and anyone who has ever been in one of my big classes and seen how good and patient the pupils have been with each other and with me, will see how that same thing is carried out in my dining room, 297 Fifth Ave.

TEANA MCLENNAN.



A COURSE IN CHINA DECORATION

By JETTA EHLERS

(Courtesy of the American Woman's League)

CONTINUED

FOURTH LESSON—OVERGLAZE PAINTING

THERE are several ways of applying a solid tint to china. One of these we studied in the first lesson. Another method known as "ground-laying" is the subject of this lesson. It is a difficult thing to put on with the brush, an even toned dark background; if the color is uneven, being heavy in some places, the heavy spots are liable to chip off after it is fired. This is due to the fact that there is too much color for the glaze of the china to take up. Usually when a dark rich background is desired, ground-laying is the process employed.

Colors laid or put on in this way have a very high brilliant glaze and are very beautiful used in combination with gold, lusters or enamel. It is possible to get effects very like underglaze by groundlaying a background, and painting upon this after it has been fired. Gold, raised paste, or enamels cannot be used over ground-laid color; as all colors used in this way are more or less heavy in appearance they are unsuited to delicate china for the table. Experience has proved that, while we may use with reserve brilliant color on table ware, the most satisfactory is that which is dainty rather than heavy in color. Most table ware is used on white linen and that fact should be kept in mind in planning your decoration for such pieces. There are objects whose very form suggests strong, rich color, such as

tankards, steins, jardinières, etc. Here again is the question of "fitness to purpose." Rich coloring and strong bold designs are called for here. Ground-laid color is to be avoided on tableware, save as it is used in bands or other simple ways in combination with gold or enamels, etc., and then used sparingly.

If the subject of tableware seems unduly emphasized in these lessons, it is because of the belief in the fact that American women decorators have here a great opportunity.

In the stores in the great cities where these things are to be had, there is surprisingly little offered which is simple and good.

Most of the shapes are poor to begin with, with handles that are not practical, spouts that do not pour well, and the china often made hideous with all sorts of knobs and bumps. These are not only ugly but will probably chip off as soon as used.

By working to create an appreciation of what is good along these lines, the American women will bring about a demand for them. This demand will be met by the potters. This seems a digression from our lesson subject; but like the old Baptist preacher who never omitted, even when preaching on "Adam," to make a few remarks upon the question of "immersion," these lessons will bring up almost as often the question of good table ware.

To return to the subject of ground-laying, a knowledge of how to properly do this is part of the equipment of every china painter. Study each step of the work. Notice the differences in the manner of applying this sort of a tint and the tinting of the first lesson. Aim to have the little vase when finished as perfect a piece in every detail as you can make it.

SUBJECT—Ground-laying.

MATERIALS

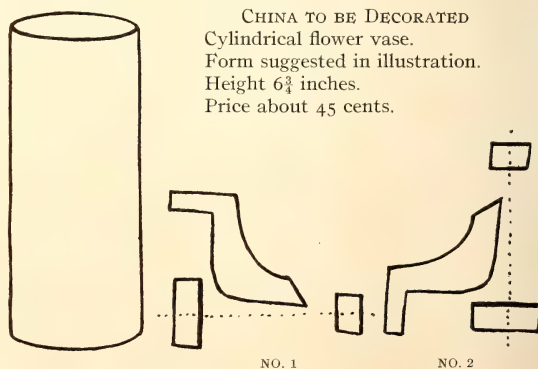
One bottle of English grounding oil.

Large square shader.

India ink.

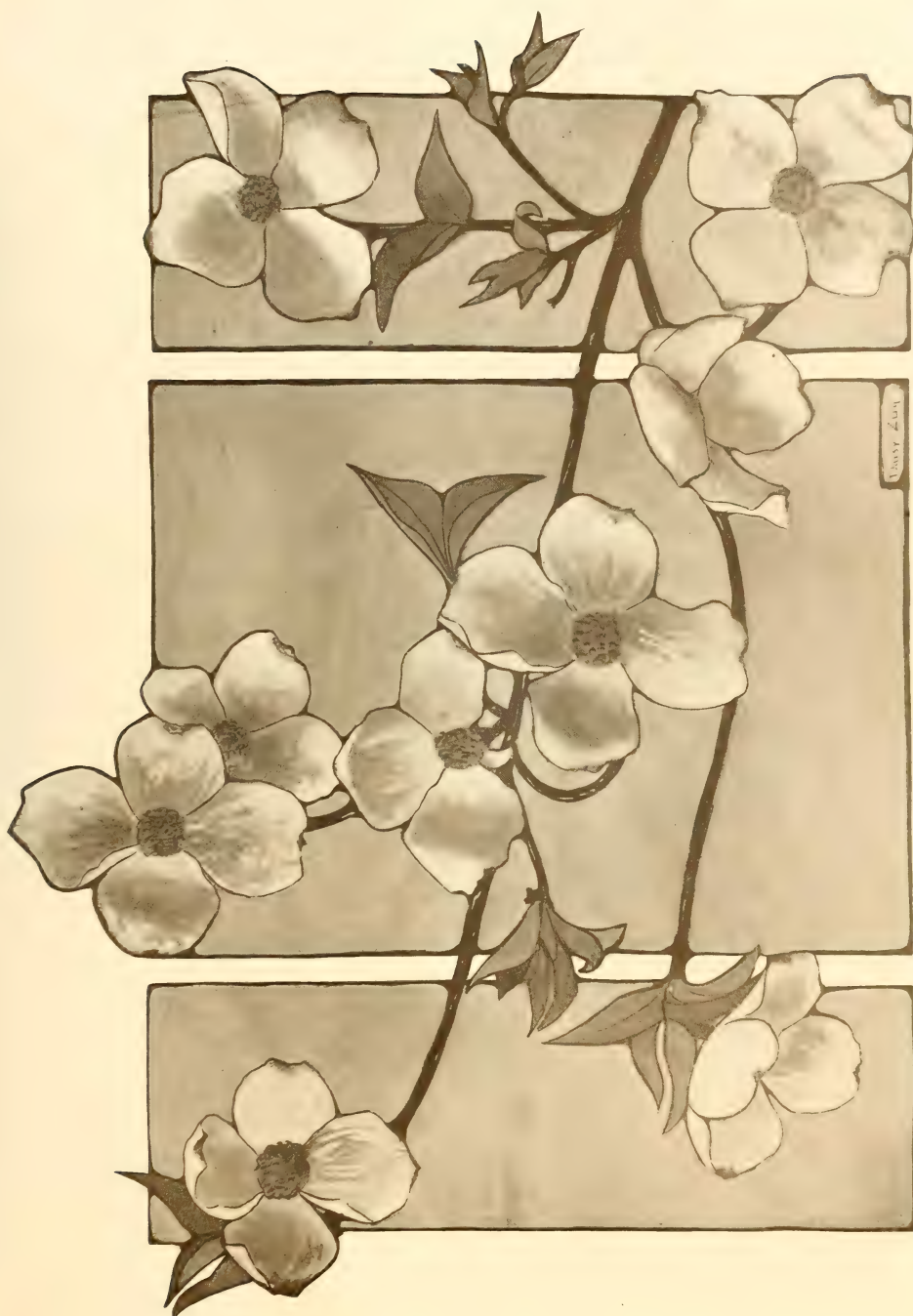
India ink brush.

Dark Green, Yellow Green, Black. Colors to be used in powder form and not mixed with medium.



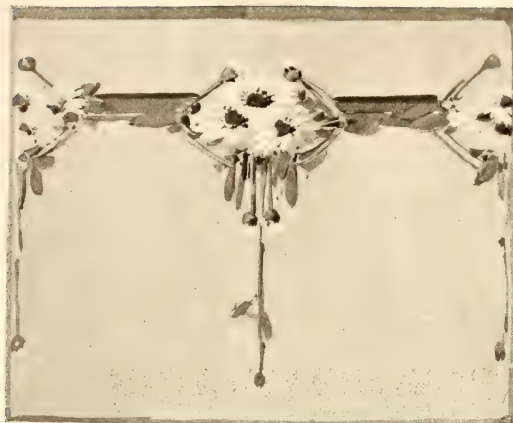
See that the vase is perfectly clean; price marks left on the bottom sometimes fire in, if the marking fluid contains some mineral element. Divide the vase carefully into four parts. A division of four is not a happy one on a plate, but may be used on a vase safely, the eye not taking in all four parts at once as is the case with the plate.

A very convenient way to do this, if you have no divider, is to use a narrow strip of rather heavy paper. Place this around the vase, bringing the ends carefully together; then



(Treatment page 59)

DOGWOOD—DAISY ZUG



DAISY BORDER

K. E. CHERRY

creasing the paper, mark with india ink where it joins. Remove the paper and fold accurately into as many divisions as you need. Lay it back on the china starting with the first division and mark with ink at each crease, carrying the line the length of the vase. (See study.)

You can quickly and easily get your spacings in this way. By this means also large pieces, such as punch bowls, may be correctly spaced with very little effort.

Make a careful tracing of the design given with this lesson and transfer it on the china. If you find that the tracing will not fit in the divisions, you will have to slightly alter the design or make it all a little smaller. Instead of making the lower part of the ornament as it is in the study No. 1, try it as suggested in No. 2.

The dotted lines are the construction lines and not to be shown in the completed piece. Be very painstaking in making the tracing on the china, measuring and correcting as you work. Fix the design with India ink. You will observe that parts of the pattern are outlined. With the pen and black paint mixed as directed in the second lesson with sugar and water, outline these places.

Having this part of the lesson done satisfactorily, the next stage is to be considered. If you have no grounding oil, it may be prepared at home after the following formula: Three parts boiled linseed oil, six parts essence of turpentine, four parts asphaltum. Boil a half hour, stirring constantly with a stick upon the end of which is fastened a bag of litharge. It should be the consistency of thick syrup. Cork it tightly and set it aside for use. Some excellent hints on the preparation of mediums for china painting are to be found in "Class Room" book No. 1 on page 17. Pour out upon the clean palette or tile some grounding oil. Add turpentine, about one part turpentine to two parts oil. Into this put a tiny bit of Black used dry from the vial. With the palette knife, mix and grind this thoroughly together. The black is added to slightly tone the oil, so that you may see whether or not it is even when applied. If the oil seems stringy it is too thick, and may be diluted by adding more turpentine. When a very light tone is wanted, use more turpentine, pad a little longer and then stand the piece aside away from the dust for several hours.

Having the oil mixed ready for use, with a large square shader paint the oil evenly over the surface which is to be tinted. Take your brush strokes in one direction, working quickly and spreading the oil with a wide sweep of the brush.

The surface being covered, use a silk dabber and pad the oil until perfectly even. Use at least two thicknesses of silk, as the oil being very heavy and tacky will pull the tiny shreds of the cotton filling through the silk, unless well covered. Pad firmly, following directions given in first lesson. All the success of this method lies in the padding of the oil. It should be padded until it looks hard and waxlike. It should not bubble. If it does, change your pad and go over it again. The longer you pad the less oily and more even the finished ground. When it looks even and waxy, remove the oil from the design by means of cotton on a pointed stick. Be very careful when doing this not to touch the oiled background.

If you do so, take the pad you have been using and go over the defect. Spread a newspaper on the table and place on it from the vials the necessary colors. For this problem, use equal parts of Dark Green and Yellow Green; with the dry, clean palette knife, mix the dry colors thoroughly together on the paper. Have at hand a tuft of absorbent cotton about half the size you would use in making a pad. Hold the vase by slipping the left hand inside of it. With the palette knife take up some of the color and dump it on the oiled surface. With the tuft of cotton push this color about, distributing it over the oil. Keep always lots of color between the oil and the cotton, keeping the color well ahead of the cotton. Use a light circular motion in rubbing it, taking care not to touch the cotton to the oil. A soft clean brush may be used instead of cotton, using the same precautions.

Distribute the color as evenly as possible, not allowing it to cake in some places, and barely cover the china in others. The superfluous color will fall back on the paper as you work, and after you have finished may be gathered up and used again. Place any colors consisting of a combination of colors in a separate vial; any small bottle will do. Label this so you may know its contents. If it seems very full of specks or fuzz, sift it through bolting cloth, which will remove all lumps or imperfections. Such color may be used repeatedly.

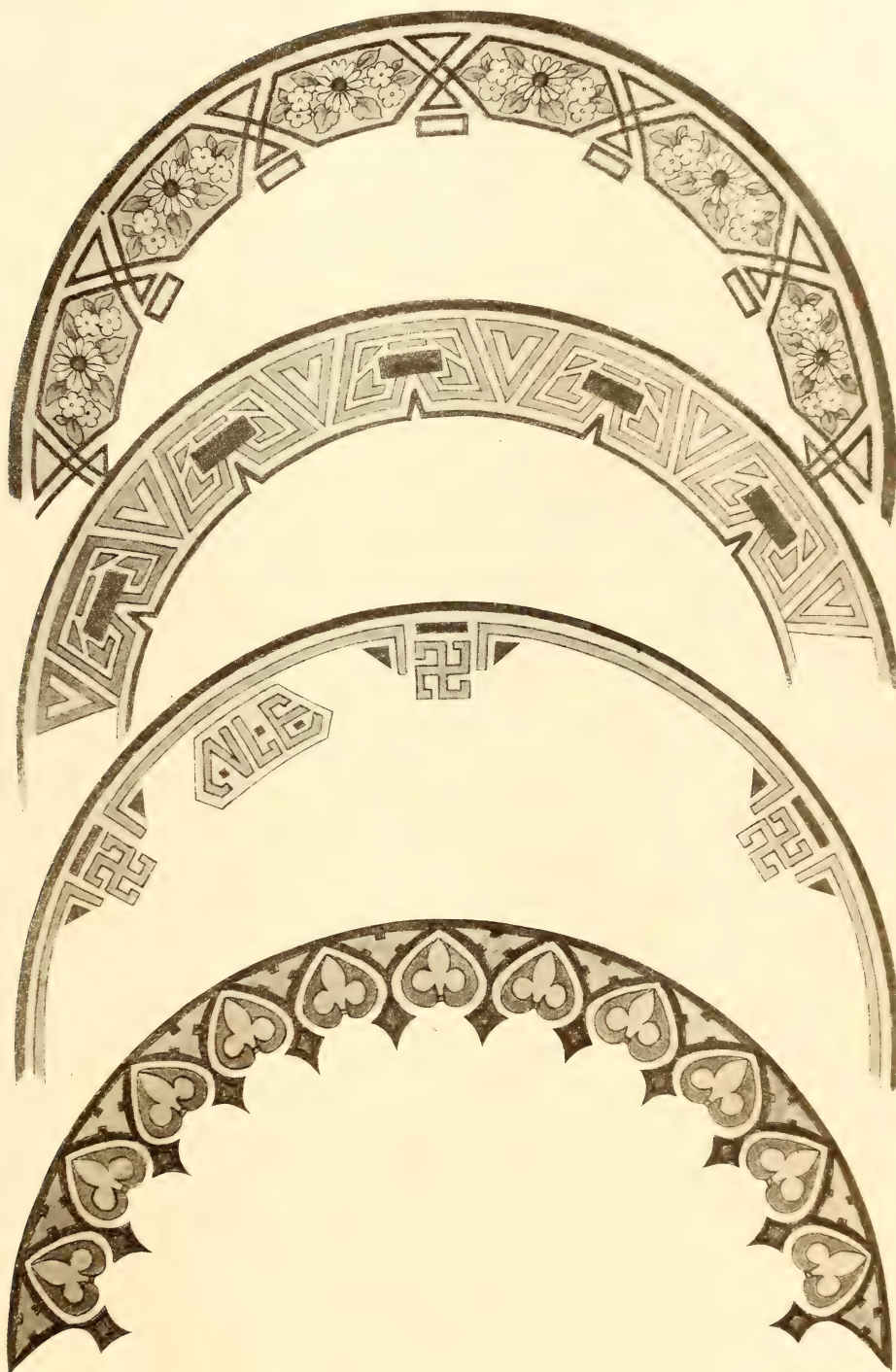
When the piece has been covered with the dusted color, remove the superfluous color, by gently blowing it; do not do this near your painting table. The oil will only hold or take up just so much color. The next point is to clean the vase, as any grains of color which have sifted inside of it will fire in and disfigure it.

Clean by means of a rag or tuft of cotton on end of a stick. It is important that all loose particles of color may



FORGET-ME-NOTS

K. E. CHERRY





ROSES IN BANDS

K. E. CHERRY

be removed before placing in the kiln. When a great degree of heat is reached, there is great vibration and these tiny bits of color fly and settle on other work, often with most disastrous results. See that the edges are clean. An excellent way to do this is to cover the thumb with the painting-rag of piece of silk; catch the side of the nail over the edge of the china and draw towards you. This will remove the color with a perfectly clean straight edge. Change the cloth as it becomes soiled.

If you wish to remove dry colors in this way, slightly moisten the cloth with alcohol; do not have it moist enough to cause the edges to run. Go over the design again, cleaning every particle of oil and dusted color from it. Let there be no imperfections of any sort; keep the edges of the design very straight and even.

By observing the design given for this lesson, you will see that black is to be used in some parts of the pattern. The design is to be painted in with the same mixture as is used for the grounding. This, however, is to be mixed with medium and painted in flatly and smoothly and will be much lighter in tone. Do this first and then lay in the touches of black. Mix the black rather stiff with the medium and then use a little turpentine on the brush instead of the medium, when laying in the color on the china.

Paint bands at top and bottom with black, also any other parts indicated in the study. The ground-lay color will come off before it dries very easily, so be very careful in handling it. If a small place is damaged, you will perhaps be able to fix it by painting in very carefully with a rather dry brush some of the grounding oil. Do not go quite up to the edges of the color. Let this stand for a few minutes, and then dust the color over it. Sometimes it is best to wait for cleaning until the whole thing has dried. This will take several hours; then remove the extra color by scraping with a sharp knife.

Ground-laid color should never be dried in the oven or by artificial heat; the oil underneath is liable to run and spoil the tint. When this method of applying a ground is properly done, the result is a smooth velvety surface, not oily looking in places. Sift on more color in such spots until the oil has taken up sufficient color to remedy it. If the tint is not satisfactory after it has been fired, it may be painted over with the same color mixed with medium and fired again. Do not pad color used this way unless very uneven and streaky. It is surprising how evenly a tint can

be laid over groundlaid color, which has been fired. If it should blister and chip off in firing, the defective spot may be rubbed down with fine sand paper or emery cloth and then retouched by painting over it with the brush. When the vase is entirely cleansed it is ready for firing. If you send this out to be fired, protect it with several thicknesses of sheet wadding; brace it in a box or some such means of transportation, so that it will not roll or get scratched. Any one who does firing could tell tales about the wretched way in which many people send pieces to be fired.

The kiln is not a magic affair, which will gloss over all of your failings and give you back a piece quite admirable to behold. On the contrary, each mistake is made permanent. For this reason go slowly and carefully in carrying out each problem. When the little vase is fired, you will find a beautiful high glaze in place of the velvety surface of the dusted color. Use a piece of fine sand paper or emery cloth and rub over the surface to remove any grit.

Those parts of the design which are outlined will need to be gone over again, so use the pen and sugar and water as before.

Mix some yellow green with medium, adding just enough black to slightly tone it, so that it is not quite so intense in color. With the large square shader envelope the entire vase with this tint, proceeding as you would for ordinary tinting. Pad until even and waxy. When we speak in these lessons, we speak of an "envelope" of color, it means a wash of color, a tinting which entirely covers or envelopes the piece. This gives an effect much like underglaze holding all parts of the design together with one general tone. After the vase has been treated in this way, you will have a nice harmony of greens, with the added contrast of the black, this too, being slightly toned by the green washed over it.

After the vase is enveloped with the lighter green, put it aside to dry; this can be dried in the oven; then with the black go over the bands and touch up any places in the design where it is used and it is ready for another firing. Before attempting to work with the black, see that the envelope of color is dried "bone dry," that is, perfectly hard. Use the black with very little medium or turpentine. Be very particular, as any mis-step here means taking off the entire background or "envelope" of color. In a more elaborate piece, three firings are necessary; this one was planned for two firings and if done with care will be satisfactory. If, however, the color looks thin and poor and the black spaces grey, give it another painting and a third firing.



BLACKBIRD PANEL—C. BRIDWELL (Treatment page 52)

CHERRIES

Treatment by Mary Alta Morris

USE Yellow Red on light side, fading in Pompadour and Blood Red, Yellow Brown for reflected light, or where reflected light is very clear use Albert Yellow for first painting and retouch with Yellow Brown. For dark cherries use Blood Red and Ruby, adding a little black for darkest part. Care must be taken that the reflected light be clearly pointed and the high light wiped out to get them round and juicy looking, though some should be kept rather flat, as they appear back of the main ones. For the less ripe ones use Yellow Green, Yellow Brown for reflected light, shade with Brown Green, use Yellow Red on some to show a degree of ripeness.

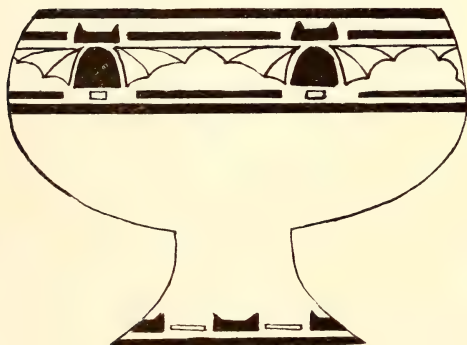
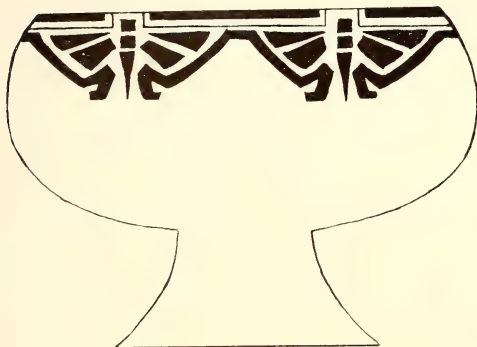
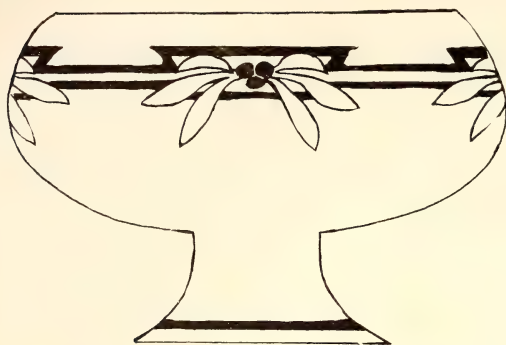
The stems of cherries should be taken out light, afterwards painting in with Yellowish Green. For main branch use Brown Green, Yellow Brown, Finishing Brown, having light tone of Copenhagen Blue in high light. For leaves Moss Green, Brown Green, Shading Green, adding a touch of Ruby to green for dark leaves behind cherries.

The background should be put in with Lemon Yellow, adding Violet for grey tones under branch, blending into warmer tones of Yellow Brown and Brown Green, allowing some of the Ruby and Blood Red used in cherries to melt into background, for the darker effects.

Use same colors for retouching, avoid painting each cherry with same idea of roundness and color, allow some to remain flat, others may need only dark tone in centre strengthened, and if any are too purple use more Blood Red this time. On some of the prominent dark cherries use a light wash of Banding Blue on right side near high light. Third painting is mostly light washes here and there to harmonize the whole with a few strong touches in stems and cherries.



CHERRIES—EDITH ALMA ROSS



ORANGE CUPS—ETHEL CHAMPE

Treatment by Jessie Bard

NOS. 1 and 2 dark, Aztec Blue, two parts; Deep Blue Green, one part.

Second Fire—Oil over entire surface and dust with two parts Copenhagen Grey and one part Aztec Blue.

No. 3.—Outline in Black. Design in Lemon Yellow, one part; Apple Green, one part; Pearl Grey.

BLACK BIRD PANEL (Page 50)

Treatment by Jessie Bard

ALL black in design to be done in gold.

Second Fire—Go over gold.

Third Fire—Light Green Lustre over all except white in design—this may have to be repeated.

LITTLE THINGS TO MAKE

DUTCH COLLAR PINS—GEORGIA B. SPAINHOWER

NO. 1. Border gold, design pale blue with same color enamel dots on white ground.

No. 2. Border and stamens gold, design pale blue.

No. 3. Center pale green with gold border. Light part of design in silver, medium and darkest spots in different shades of darker green, outlined with black. Small spaces in center and little triangles in a coral pink tone.

SALT DIPS—C. S. BABCOCK

Treatment by Jessie Bard

SALT Dips—Flow, (do not paint) Mother of Pearl Lustre over entire dip except the feet. Cover feet and rim with gold.

Second Fire—Trace in design and carry it out in green enamel. Enamel mixture—Mix Shading Green, about one-fourth Moss Green, a touch of Black; to this add one-third Relief White. Mix with turpentine until thin enough to flow on. Apply enamel with a No. 1 red sable brush.

PITCHER—C. S. BABCOCK

Treatment by Jessie Bard

DARK bands and top, gold. Flowers, thin wash Blood Red or Pompadour. Centers of flowers and leaves, Moss Green and a little Black. Outline in Black. Space between gold bands at top and bands at bottom, a thin wash of Yellow Brown Lustre.

TALCUM BOX—HALLIE DAY

Treatment by Jessie Bard

PAINT design with mixture of three parts Yellow Brown, one part Albert Yellow and a little Brown Green. Outline in gold.

Second Fire—Paint a thin wash of Yellow Brown Lustre over background.

TOP FOR UMBRELLA HANDLE—ALICE B. SHARRARD

FIVE yellow spots in center; four red spots in edge; ground blue; design green; gold rim and outline.

Orange spots; three shades of yellow brown; black outlines.

SALT AND PEPPER—C. S. BABCOCK

Treatment by Jessie Bard

PAINT an ivory tint over the entire surface between the two borders. Bands and top in gold. Flower form, two parts Copenhagen Blue, one part Sea Green, one part Pearl Grey. Balance of design three parts Copenhagen Grey, one part Shading Green, one part Yellow Green.



DAISY BORDER (Page 48)

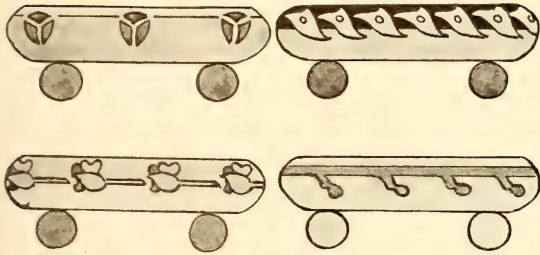
K. E. Cherry

WASH the green back of daisies with Shading Green and Copenhagen Blue. Touch the shadow side of daisies with Violet and a little Brown Green. Centers with Yellow Brown and Green. The heavy band with Copenhagen Blue.

Background for second firing—Wash background with Copenhagen Blue and a little Yellow, then touch up flowers, washing Yellow over center of daisies and touch in the strong places with Shading Green.



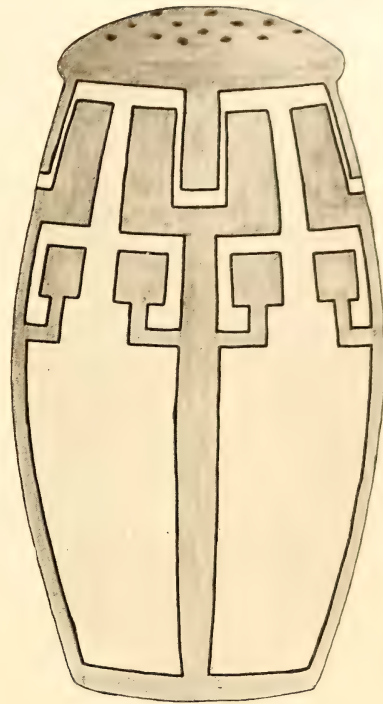
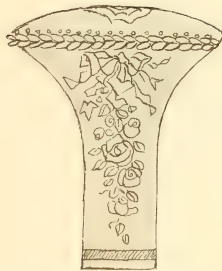
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DUTCH COLLAR PINS—GEORGIA B. SPAINHOWER



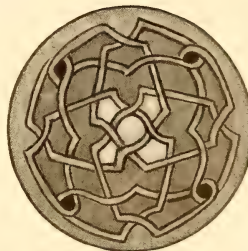
SALT DIPS—C. S. BABCOCK



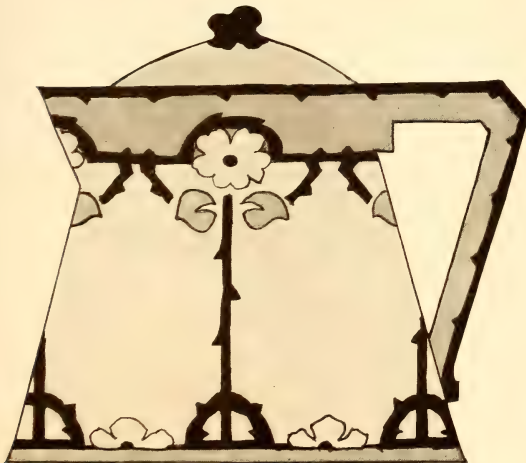
DESIGN FOR UMBRELLA HANDLE—ELEANOR CHADEAYNE



TALCUM BOX—HALLIE DAY



TOPS FOR UMBRELLA HANDLES—ALICE B. SHARRARD



PITCHER—C. S. BABCOCK



SALT AND PEPPER—C. S. BABCOCK



CLOVER—JEANNE M. STEWART

CLOVER

Jeanne M. Stewart

THE following palette may be used for painting this design: Yellow Green, Turquoise Green, Brown Green, Shading Green, Lemon Yellow, Yellow Brown, Ruby Purple and Stewart's Rose.

Lay in the flowers in simple washes with Rose, shading with a mixture of Rose and one-third Ruby Purple.

Wipe out a few petals with small pointed brush and add a few in darker pink.

The leaves are principally blue greens and cool in color.

Background should be kept light except in depths under blossoms, in which warm greys and greens are used.

In addition to palette mentioned above, Stewart's Grey and Pompeian is used.

For second fire add detail in flowers with Ruby Purple, and in leaves with Shading Green and Brown Green.



BOWL.

K. E. Cherry

TRACE in design, then paint special oil very thin over flowers, bands and in bloom of bud. When dry enough dust with mixture of two parts Copenhagen Blue, two parts Deep Blue Green, one part Apple Green.

Then oil buds, stems and leaves under the flower and dust with one part Apple Green, one part Deep Blue Green.

Second Fire—Go over the same parts as in first fire dusting over blue with three parts Copenhagen Blue, one-half part Apple Green, one-half part Deep Blue Green. For the green use four parts Sea Green, one part Copenhagen Blue.

Third Fire.—Oil all over bowl and pad it. Dust with Copenhagen Grey with just a touch of Deep Blue Green and Albert Yellow added.

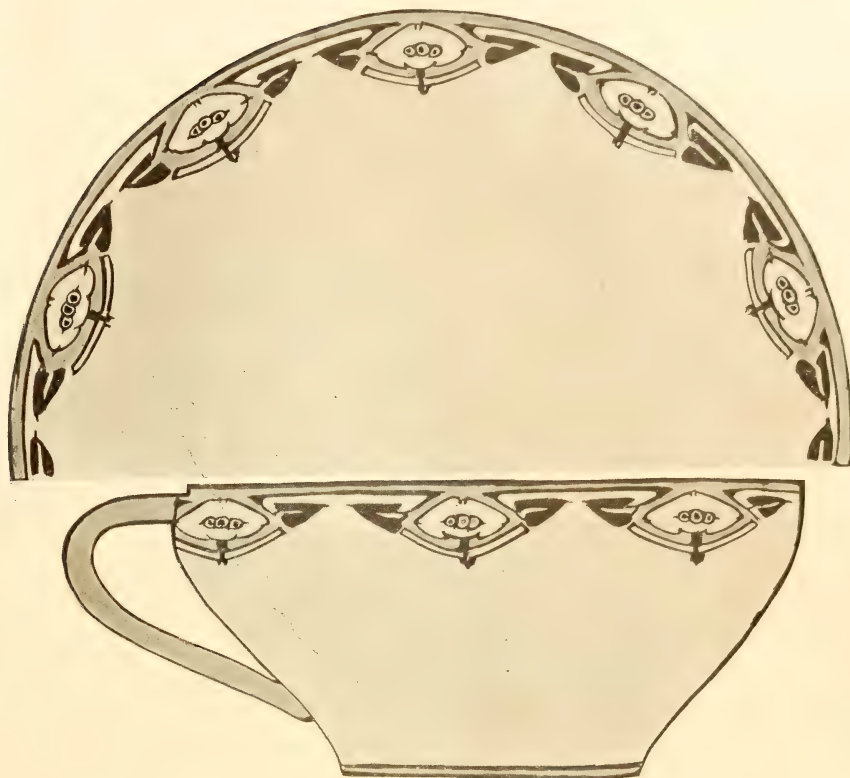
Bands may be added inside of bowl if desired.



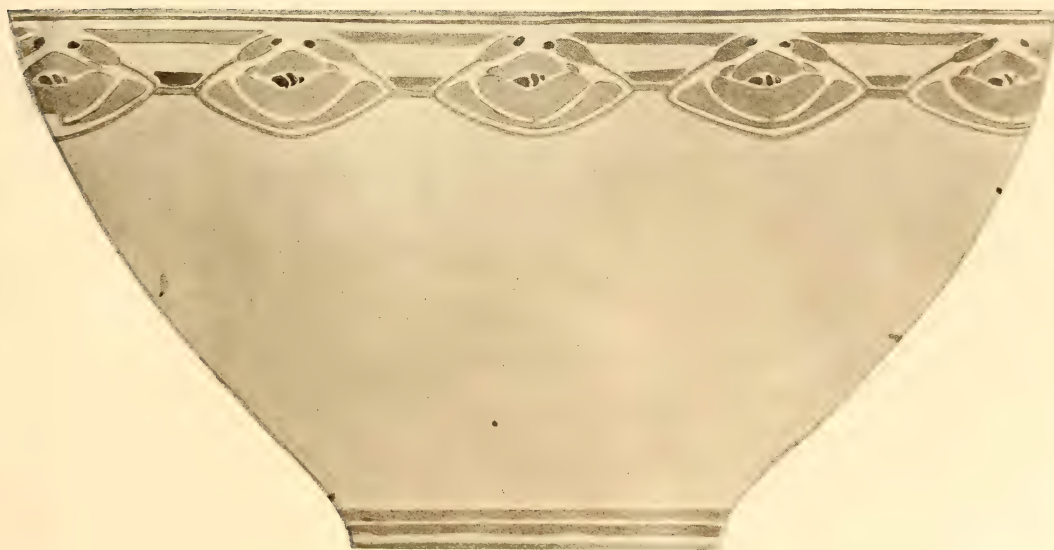
CUP AND SAUCER.

K. E. Cherry

TRACE in design and lay it all in flat gold. Second Fire—Put a thin wash of Yellow Brown Lustre back of design and on handle, a touch of Yellow Red in center of rose; touch up gold where it is needed.



CUP AND SAUCER—K. E. CHERRY



BOWL—K. E. CHERRY

POTTERY CLASS.

Frederick A. Rhead

LIQUID underglaze colors supply the pottery decorator with a palette that is at once fascinating and simple. They are cleanly, they need no special preparation or grinding; they demand no particular technical knowledge, and can be applied to any kind of biscuit or clay wares. It is impossible to shade in these colors as they dry perfectly flat and even. If an attempt is made to graduate the tone from dark to light, or light to dark, it will be found that when fired the graduation is imperceptible, and the surface will show level and even. This is really a great advantage, because it forces the user to confine himself (or herself) to purely conventional designs, while the tints are so soft and suave that almost any combination will be harmonious,—indeed it is difficult to juxtapose these tints discordantly. Another great advantage is the ease and precision with which a white line can be obtained, and the clean, sharp edges which can be got without hardness. The design should be carefully sketched on the piece, and then outlined in lamp black, mixed with turpentine and fat oil. It must be clearly understood that everything done in this mixture of lamp black will eventually appear white, as it is in fact, a species of stencil, or “stopping out”, such as is applied in etching, and stencilling for groundlaying. When the pattern has been carefully traced in lamp black, the parts of the decorated article which are to remain white must be covered with the lamp black, or if not covered, a fairly wide band should be painted all round the outside of the design, to prevent the liquid colors from staining the ground. Over this the liquid colors must then be applied. In firing, the lamp black burns away leaving the place where it was applied perfectly white, cream, buff, or whatever color the ware happens to be.

It will be seen, then, that the lamp black is a stencil or “resist” and that it must be so applied that it does not itself constitute the design, but the white lines dividing it, and the design should be so planned that the general masses should be spacious and simple. Any diaper or “filling,” such as scale work, keys, conventional leafage, etc., if traced in the lamp black, shows a white line pattern of such precision that it would be impossible to execute in the ordinary method of “picking” in, without infinite pains and labour.

After the design has been filled in with the liquid colors the article should be fired in an ordinary enamel kiln. The piece is then dipped, or glazed with an atomizer, and fired in a glaze kiln. A great range of liquid underglaze colors is possible, but a palette of six or seven tints is sufficient for any ordinary purposes. This may comprise: Lilac, Turquoise, Grey Brown, Yellow, Chamois, Blue, Grey Green. All these colors are soft and filmy, giving restrained effects resembling the Copenhagen porcelain. If any definite or dark effects are wanted, such as touches of deep brown, blues, or black, a second or third coat of color may be applied, but the piece must be fired in the overglaze kiln every time this is done.

This is a type of decoration especially suited to table or tea wares, and in the examples illustrated the following schemes may be effectively employed. In tea cup No. 1 the border of small squares is chamois, which can be washed all over and the squares painted on top in grey green. The oblong forms can be done in grey brown, and the small dark squares in ordinary underglaze black or Canton Blue, which must, however, be mixed with water and a little mucilage together with a touch of glycerine or maple syrup.

An attempt has been made to give interest to the handles, which are too often slighted, or treated in a stereotyped fashion. The handle to No. 1 is grey green, chamois and black. No. 2 is turquoise with blue squares, white rosettes, with the dark patches below in underglaze chocolate. The handle is chocolate, turquoise and blue. No. 3 is turquoise, with grey green trees and chocolate stems; the handle is grey green. No. 4 has a lilac band, with the spandrel shaped panels in blue, with chocolate stems. The handle is grey brown. No. 5 has a turquoise band with clouds in chamois. The trees are grey green and the little triangular trees at the bottom of the cup are in grey brown. The handle is carried out in the same scheme. No. 6 is all in lilac, with the dark patches in grey brown. No. 7 is lilac, grey green, and grey brown, with the handle in grey green. In No. 8, the beetles are blue, and the upper parts of the squares are grey brown and the lower part lilac. The strip at bottom of the square is brown and the handle blue. No. 9 is yellow, chamois, grey brown and grey green. The handle is done with the last named color. This method of decoration is especially suitable to monograms, which might, by-the-way, be more usually and effectively employed.

PLATE DESIGNS (Page 49)

Treatment by Jessie Bard

NO. 1.—Outline design in Black. Paint all bands with Gold.

Second Fire:—Thin wash of Violet on petals of daisies toward the center; Albert Yellow for centers shaded with Yellow Brown. Forget-me-nots, Deep Blue Green shaded with Banding Blue. Leaves, Moss Green, Shading Green and a little Black for the shadows. Retouch Gold.

Nos. 2 and 3—Outline design with Copenhagen Blue and Banding Blue. Dark part of design in Gold.

Second Fire:—Paint thin wash of Fry's Special Oil over design and dust with three parts Banding Blue, one part Sea Green, one part Copenhagen Blue.

Third Fire:—Oil over entire border except gold, and dust with Pearl Grey to which has been added a little Deep Blue Green.

No. 4—Dark part of design in gold. The darker grey is painted with one part Shading Green, one Yellow Green, one Copenhagen Grey. The light grey, two parts Apple Green, one part Lemon Yellow and a little Violet.

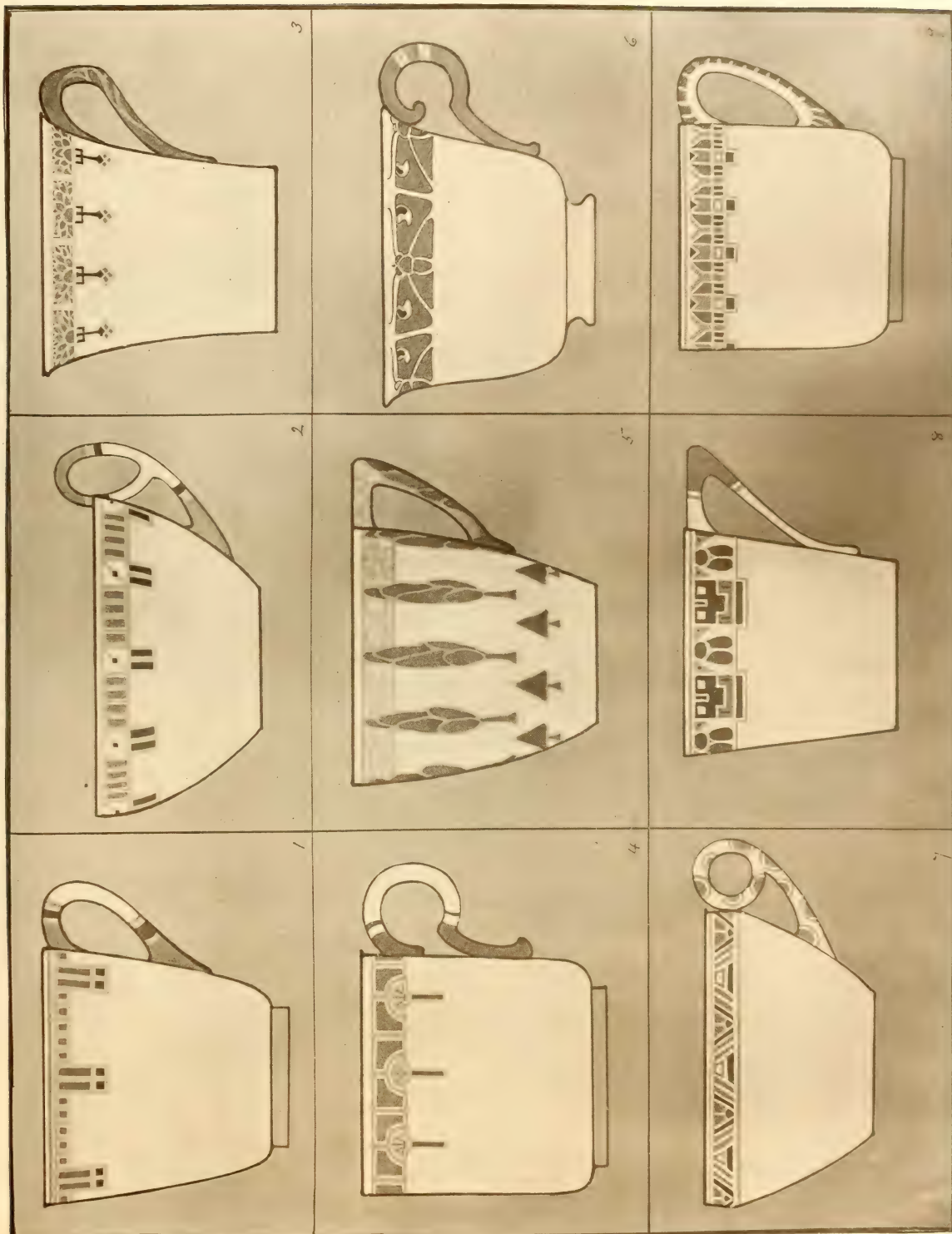
VERBENAS (Page 61)

Treatment by Jessie Bard

SKETCH in design, then paint in the dark red ones with Blood Red and a little Ruby Purple; then paint the medium tones with Violet No. 2 and Blood Red, the light ones with Rose very delicate. Paint the bowl with Copenhagen Blue. Add Yellow Green in the lights; shadow side of bowl Yellow Green, Grey for Flesh; to this add Copenhagen Blue in the very dark touches. The shadow on the table is Copenhagen Blue and a little Yellow Brown.

Fire this, then wash background in first with deep Blue Green, Yellow and violet; the table use Yellow Brown very thin and shade with Violet No. 2.

Then retouch flowers by washing some of the dark colors on shadow side. The stems are Blood Red and a little Violet; the little touches in flowers are Yellow Brown; the leaves are Yellow Green and Brown Green. Wash a little of Yellow Green into the reflected lights in bowl; in the deep touches a little Shading Green may be added.



ROSE PANELS (SUPPLEMENT)

K. E. Cherry

WHITE ROSES

SKETCH the design. Paint the shadow leaves with Copenhagen Blue, Apple Green and Violet; the shadow sides of white roses are Violet and Copenhagen Blue. The yellow in roses is Lemon Yellow; the dark centers are Yellow Brown.

Second Fire—Wash in background with Copenhagen Blue and Lemon Yellow. Shade the leaves where it is necessary and touch in the darker stems and touches in roses with Blood Red and Violet.

YELLOW ROSES

The shadow leaves are painted in with Blood Red and Yellow Brown, the light leaves with Moss Green and Lemon Yellow; roses with Lemon Yellow, Albert Yellow, with touches of Yellow Red in center.

Second Fire—Wash in background with Lemon Yellow, Blood Red and Violet. Strengthen the shadows in roses with Yellow and Brown Green.

PINK ROSES

The shadow leaves are painted in with Violet No. 2 and Copenhagen Blue. The light leaves are Apple Green and Lemon Yellow. The roses are Fry's Rose painted light; stems, Blood Red and Violet.

Background—Copenhagen Blue, Deep Blue Green.

Second Fire—Touch up roses with Blood Red and Rose for deeper tones; the shadow side use Violet and Blood Red.

RED ROSES

Paint shadow leaves with Violet and Blood Red; the light leaves with Moss Green and Yellow; the roses are Ruby and Blood Red.

Second Fire—Background, Violet and Yellow and a

little Brown Green. Touch roses with Ruby and washes of Blood Red, a little Carnation in reflected lights. Touches in leaves with Brown Green and Moss Green. Stems with Blood Red and Moss Green.

WATER COLORS.

WHITE ROSES

Sketch roses in, then wash a grey background in made of Yellow, Cobalt Blue and a touch of Red, then paint the shadow leaves in with a darker tone of Grey, using the same mixture except that you use Payne's Grey instead of Cobalt Blue. Take a clean brush, moisten it and wash some of the background color over shadow side of roses. Leaves, Hooker's Green and a little Yellow. Touch center of roses with Lemon Yellow and Ochre No. 2. Red touches in stems are Carmine and the Grey mixture.

YELLOW ROSES

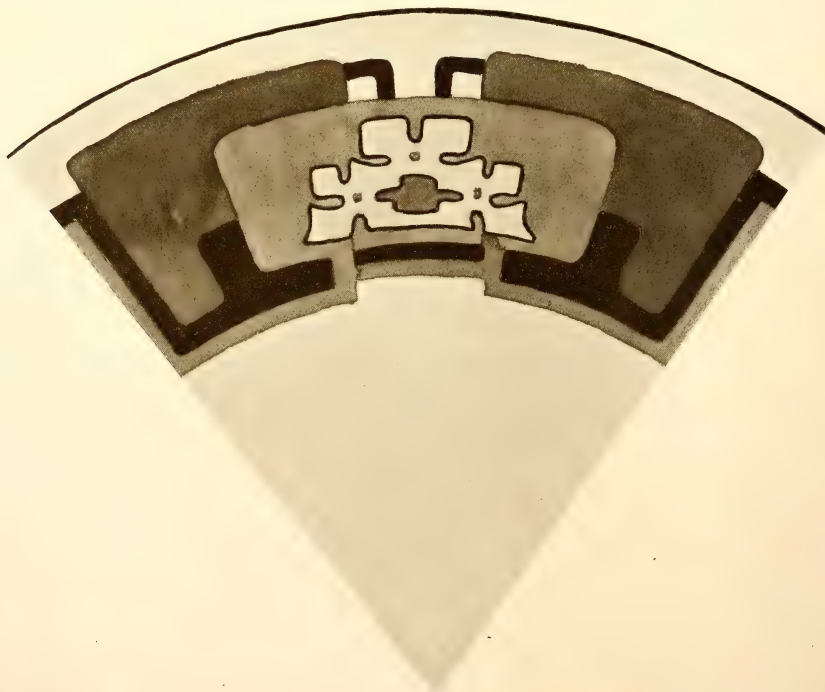
The same grey mixture for background is washed in back of roses with a soft grey, shadow leaves are Payne's Grey and Carmine with a touch of Yellow. Roses, Gamboge, centers of roses, Burnt Sienna.

PINK ROSES

Wash in the grey background; shadow leaves are Cobalt Blue and Payne's Grey. Leaves, Payne's Grey, Yellow and Hooker's Green. Roses, wash in with Rose Madder, put in shadows with Carmine and a little Cobalt Blue.

RED ROSES

Wash in the grey background. The dark shadow leaves are Payne's Grey, Hooker's Green and a little Carmine. Wash in the roses with Carmine, the bright touches with Vermillion. Leaves are Hooker's Green and Gamboge; darker shades in leaves are Lemon Yellow, Hooker's Green and the grey mixture.



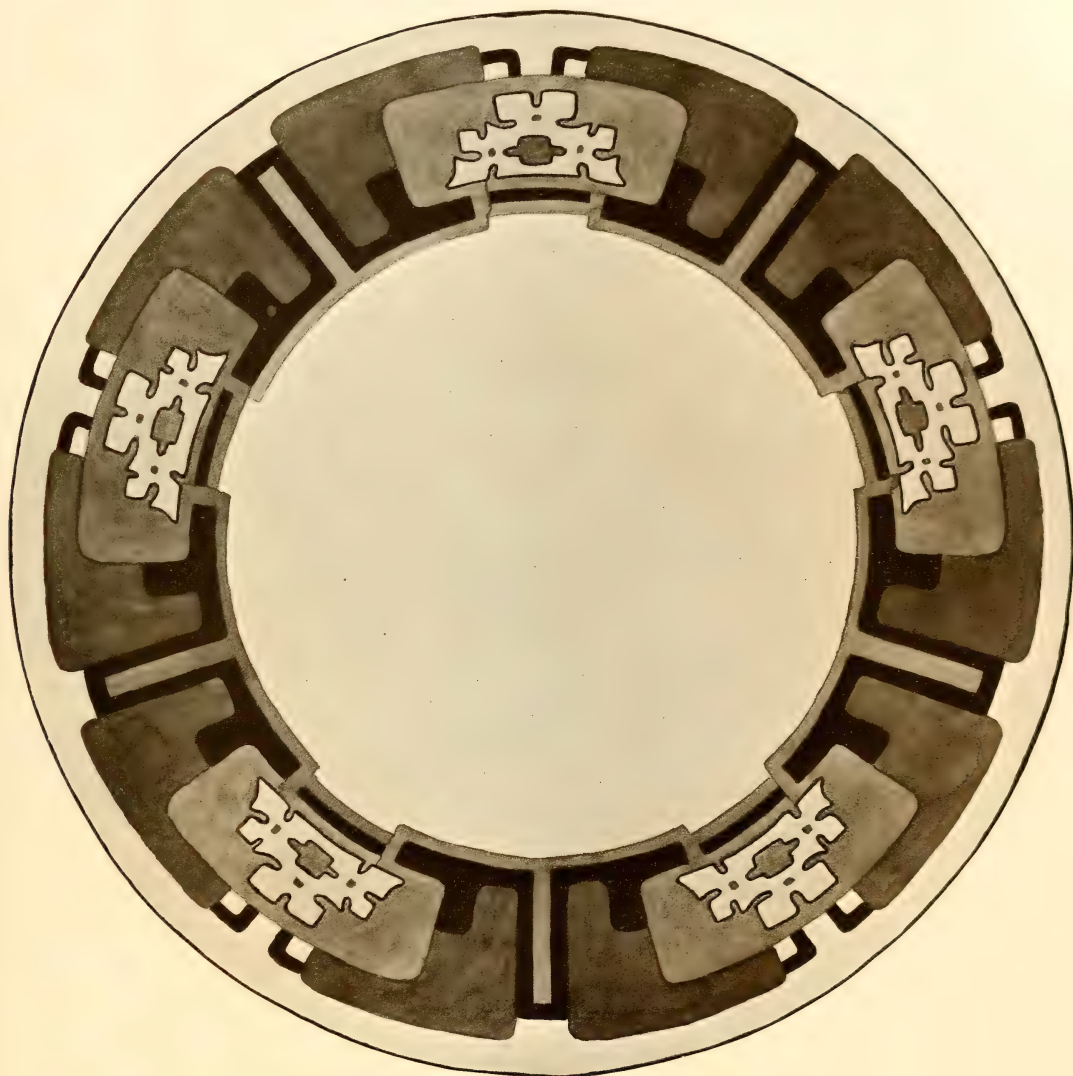
OVERGLAZE PLATE, FULL SIZE SECTION—AGNES BENSON



ROSE PANELS—KATHRYN E. CHERRY

JULY 1910
SUPPLEMENT TO
KERAMIC STUDIO

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SYRACUSE, N. Y.



OVERGLAZE PLATE—AGNES BENSON

DOGWOOD (Page 47)

Treatment by Jessie Bard

OUTLINE design carefully with Grey for Flesh then fire. Second Fire—Oil the whole background, dust with Pearl Grey, three parts, Grey for Flesh, two parts. Wipe out flowers with cotton on a stick, then paint in flowers shading them toward centers with Violet and a little Grey for Flesh. Paint stamens with Yellow and Yellow Brown.

Third Fire—Paint leaves with Grey for Flesh and a little Yellow Green. Touch up any part of flowers which may be necessary. Stems paint in with Grey for Flesh and a little Blood Red.

If a fourth fire seems necessary oil the whole vase and

dust with Pearl Grey, three parts, Lemon Yellow, one part.

✻ ✻

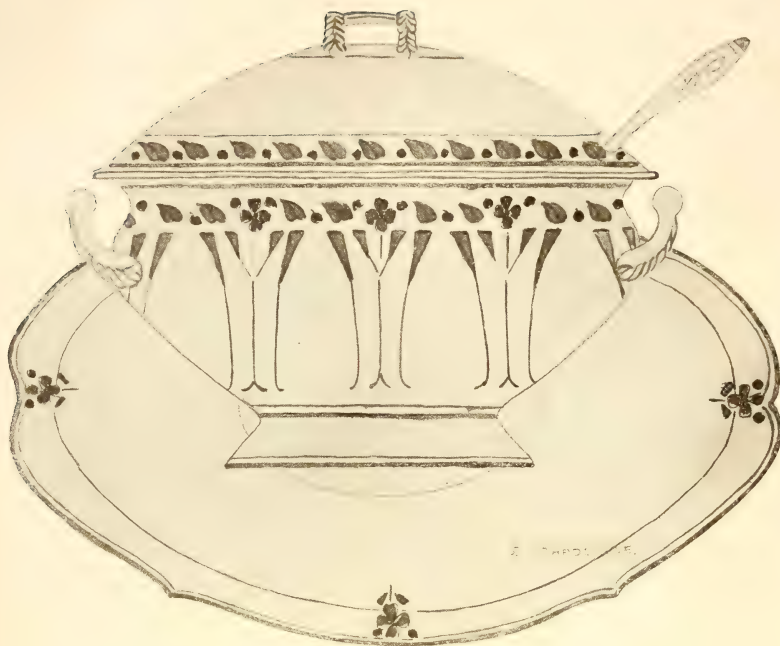
OVERGLAZE PLATE
Treatment by Jessie Bard

DARK part of design painted with one part Fry's Aztec Blue, one-half part Banding Blue, one-half part Pearl Grey. Outline flower form with same.

The darkest grey, two parts Banding, one part Aztec one part Copenhagen Grey.

The grey back of flowers, one part Aztec Blue, one part Copenhagen Grey.

Second Fire—Oil all over plate and dust with Pearl Grey and a little Sea Green.

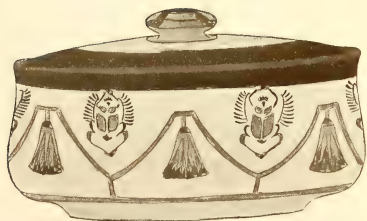


MUSTARD DISH—

ELEANOR J. CHADEAYNE

Treatment by Jessie Bard

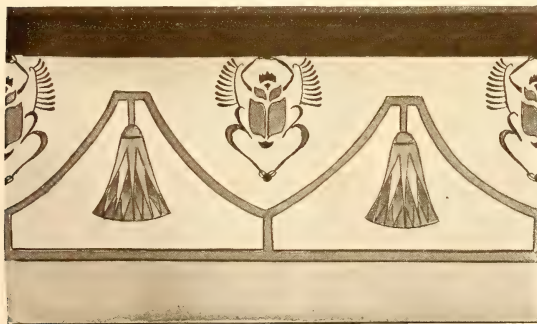
LEAVES, one part Lemon Yellow; one part Apple Green, a little Violet No. 2. For outline of leaf add Shading Green. Flowers and buds in Albert Yellow with a little Yellow Brown. Bands in Green and Gold.



PUFF BOX—G. R. MONRO

DISK on knob of lid orange, made by mixing Carnation and Egg Yellow.

Wing on side of disk Yellow Green and Carnation alternately.



Circle on lid beneath knob and circle around extreme bottom of box Yellow Green; narrow bands leading into stems of lotus flower Olive Green and Royal Green mixed.

Lotus flowers, the above Green, Yellow Green, Carnation and Egg Yellow.

Yellow Green in conventionalized beetles, except in top of hind leg; use Red there.

Deep blood red borders. Gold in rim of box where lid fits.

Background of Yellow Red, pale.





VERBENAS—M. TIMBERLUKE

(Treatment page 56)



DESIGN FOR BOWL—MARTHA FELLER KING



YELLOW-PINK

BLUE

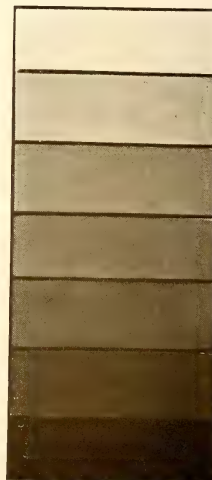
LIGHT GREEN

GOLD

RED

DARK GREEN

BLACK

*Treatment by Jessie Bard*

THIS bowl is very pleasing carried out after one of Mrs. Mason's color schemes as follows:

Tint the band and darkest spots of the design Black, after a careful tracing has been made.

Tint Banding Blue evenly for the middle tone of grey. For the light grey use thin wash of Sea Green or Russian Green. When dry dust the entire tint with Persian Blue.

Second Fire—Tint entire bowl with Chinese Green and dust with same.

Third Fire—Tint and dust the entire bowl with Pearl Grey.



APPLE BLOSSOMS—TEANA McLENNAN

(Treatment page 64)



PORTRAIT OF THE DAUPHIN—MME. VIGÉE LE BRUN

MINIATURE PAINTING ON IVORY

Mrs. Adelaide Alsop-Robineau

ALWAYS be careful in selecting your ivory. Pick out a piece that is neither too thick nor too thin. If it is too thick it is liable to warp, if too thin it may break. Select a piece transparent enough to show the general outlines of a photograph placed behind it, but not so thin as to show details, or look dark in streaks. The grain should run in a V, leaving a clear unveined space about where the head and bust would come. The color should be a pale cream or cream white unless you wish to paint a dark subject, when a darker tone is desirable. The next thing is to prepare the ivory for painting, which is done by rubbing the ivory "round and 'round" on a flat surface covered with powdered pumice. When the ivory has lost its shine and feels velvety to the touch it is ready to use. For painting you will need Winsor & Newton's flat sable water color brushes, 0, 1, 2, 3, Yellow Ochre, Rose Madder and Cobalt Blue—sometimes Ultramarine. These colors will be all that are necessary until the flesh is almost finished—for blondes, nothing else—for darker touches in the finishing, Purple Madder and Indigo will be found useful, and such colors as you may wish to use in draperies, backgrounds, etc., can be made from these with a few additional colors such as Gamboge, Indian Yellow, Vermillion, Carmine, French Blue, Hooker's Green I and II. Browns should be made by combining red, blue and yellow.

For children, Ultramarine is more satisfactory than Cobalt as it gives more delicacy to the complexion. No medium except water; other preparations such as gum arabic, etc., are injurious, causing the paint to crack. If the color rolls up on the ivory, the pumice has not been used sufficiently.

First sketch the head lightly with Cobalt Blue, mix a soft grey from Cobalt with a touch of Ochre and Rose Madder, with the No. 5 brush. Wash in the background using quite a little water and working in more of the Rose Madder and Ochre on the darker side. For the face make a mixture of Ochre and Rose Madder, a little more yellow than red for a flesh tone, and put a thin wash over all the parts in the high light, making it a little darker for the shadow parts. For the hair use some of the same mixture as used in the background, making it bluer in the high lights and warmer in the shadows.

Put a little clear Rose Madder on the cheeks. Then with the Ultramarine put in the delicate shadows on the light side of the face using a smaller brush, and modelling as you

go. Keep the whole effect rather bluish in the shadows until the last when the darker shadows can be warmed with Rose Madder and Ochre, a little Cobalt may be used on the shadow side of the face. Go over the whole face with each brush, first with the large brush and finally with the smallest, being careful not to use too much color. Keep everything very light until the last.

Do not work over any spot, touch it and leave it, work on some other place and return to it when it is dry, otherwise you will pick up what you have already done. Always touch lightly. Work up the hair with the same three colors, and toward the last darken with a mixture of Purple Madder, Ochre and Indigo. Purple Madder and Indigo make a good substitute for black in the pupils of the eyes. For modelling the lace use Blue, with a touch of Ochre, working in a little Rose Madder in the deeper shadows. You may use any combination of color you wish on the clothes. Wash in all colors as far as practicable, then go over with smaller brushes, either in strokes or by pointing until the entire surface seems smooth and even. Lift out any dark spots with the tip of a clean, moist brush and fill in with the proper shade. A needle fixed on a stick will be useful to remove dust and superfluous color.

Do not work over the miniature too much or you will take out the *life*. Rather let a few of your brush strokes show. Never use opaque white unless as a last resort; the beauty of ivory is its transparency of color, and opaque white is liable to make everything muddy except with the most experienced artists. As you become more at home in the work you can take greater liberties with your colors and technique, but it is safer at the start to be strictly conservative.

APPLE BLOSSOMS (Page 63)

Treatment by Jessie Bard

PAIN strong shadow leaves with Violet No. 2 and Blood Red and a little Shading Green. The light leaves, Apple Green and a little Lemon Yellow. Flowers, Blood Red very thin so that they are a delicate pink. Centers of flowers, Lemon Yellow and touches of Yellow Brown. Stems, Blood Red and Violet No. 2.

Second Fire—Tint background with Yellow, Sea Green, Violet and Copenhagen Blue. Strengthen the green leaves with Shading Green very thin. The flowers are washed over with Rose very little and heavier toward the edge of blossoms. Around the yellow stamen wash Violet very delicately. Thin wash of Yellow Green over light leaves and shade the the darkest sides with Shading Green.

ANSWERS TO CORRESPONDENTS

A. B.—"All gold as background" refers to all the dark part of design with the exception of the flower and leaves, and the gold outline below handle are the lines that are around the bottom of the cream and sugar. The treatment for Columbine study is given in another article in this column.

D. Y.—You will find instructions for applying and enlarging design in the May number of *KERAMIC STUDIO* in "Answers to Correspondents" column. Place a line as straight as possible from top to bottom of hat pin, hold it directly in front of you to see if it is true. Take a narrow strip of paper and get the exact measurement around the bulge of the pin, now fold this paper very carefully in six equal parts, hold it against the hat pin and place a mark on it at each sixth of the paper, then draw a line from center of top to each mark in the bulge. For jewel box use same directions as given in the article referred to.

N. H.—The gold edge would be very pretty on the panel. Tint the bottom of bon-bon some plain color that will harmonize with the color you use for background for the figure. For dark on cup and saucer use two parts

Dark Blue and one part Deep Blue Green. For the light band going through the dark part use a thin wash of Deep Blue Green and outline it with Shading Green and a little Deep Blue Green mixed. The remainder of light part paint an ivory tone. Roses can either be painted a delicate pink or white. The cup design on page 230 of the March number of the KERAMIC STUDIO would be a good design for the fernery.

MRS. R. M. G.—The silver can be remedied by going over it with Hasburg's White Gold; it is best to put a thin wash of it on twice. For berry border in June number: Outline in Black. Second Fire—Paint berries with flat wash, Yellow Red on light side and Blood Red on shadow side. Leaves—Shading Green for shadows, Deep Blue Green for lights. Bands, Black. Third Fire—Oil all over with Fry's Special Oil and pad it, when partly dry, dust in a mixture of dry colors of four parts Pearl Grey, one part Brown Green, one-half part Fry's Meissen Brown. Wipe out berries and fire. For Violet Border—Outline Black. Violets—Paint in flat wash of violet and a little Deep Blue Green; the dark spots and stems, two parts Brown Green, one-half part Yellow Brown. Leaves and bands, three parts Moss Green, one part Violet

and a little Black. Second Fire—Put a thin wash of Pearl Grey, to which has been added a very little Violet, over the entire border. Pitcher by A. I. Snyder: Spray of flowers may be outlined with raised paste or black outline as preferred; bands in Gold, the line on either side of handle in Gold. The entire pitcher except the panels with a thin wash of Sea Green or Russian Green. Second Fire—Cover paste with gold; fill forget-me-nots with pale pink enamel, using a Carmine or Peach Blossom to color the white enamel. Leaves, add a little Apple Green and Yellow to white enamel.

L. S.—Treatment for grape design in February, 1906, KERAMIC STUDIO. Trace in design and outline with Fry's Grey for Flesh or Black. Paint grapes with flat wash of two parts Copenhagen Blue, one part Banding Blue, one part Pearl Grey. Leaves, one part Shading Green, one Sea Green, one Copenhagen Blue, one Pearl Grey. Stems, Violet and a little Blood Red. Second Fire—Oil all over surface with special oil and pad until it tacks. Let stand until nearly dry and dust with Pearl Grey with a little Deep Blue Green added. Third Fire—Touch up with same color as first fire.



ROSE PLATE—K. E. CHERRY

OUTLINE rose with a line of raised paste with the dots at corners as indicated. Leaves are made solid of paste, stems, a line of paste; band next to design, a row of paste, dots almost touching each other; edge of plate flat gold; small lines forming background, flat gold.

Second Fire—Cover paste leaves with green gold, all

other paste with Roman gold; thin wash of Yellow Lustre thinned with lavender oil over the roses; a heavy touch of Yellow Brown in center of rose. Background around rose in dots of light blue enamel, made of hard white enamel with a drop of fat oil of turpentine and enough Russian Green to make a turquoise coloring; thin with turpentine.

ROSES IN BANDS (Page 50)

K. E. Cherry

PAIN'T in leaves with Apple Green and Grey for Flesh roses with Fry's Rose, very delicate. The bands; with Grey for Flesh.

Second Fire—Wash background with Albert Yellow and a little Grey for Flesh; touch up the roses with violet No. 2 and Blood Red on shadow side. Deepest touches around flowers, Violet No. 2 and Grey for Flesh.



FORGET-ME-NOTS (Page 48)

K. E. Cherry

PAIN'T in leaves with Copenhagen Blue and Lemon Yellow. Flowers with Deep Blue Green, the darker ones with Violet and Deep Blue Green; centers with Yellow Brown. Bands with Copenhagen Blue and Apple Green.

Second Fire—Wash background with Sea Green very thin. Touch up flowers with a little Banding Blue; stems, Violet and Apple Green.



DESIGN FOR UMBRELLA HANDLE (Page 53)

Treatment by Jessie Bard

TRACE in design, outline the top with Fry's Grey for Flesh, the bow-knot on the side with Banding Blue and the roses with Blood Red and a little Violet, leaves, Grey for Flesh. Fill in the lion with gold and also the band around it, the small dots and band around the bottom.

Second Fire—Background back of lion, Banding Blue and a little Sea Green painted on very light. Leaves and ribbon on the top, Moss Green, a little Shading Green and a touch of Violet; wreath and upper band at the bottom, two parts Brown Green, one part Yellow Brown. Ribbon on the side, Deep Blue Green and a little Sea Green or Russian Green; roses thin wash of Pompadour or Blood Red using it a little heavier in the center of roses. Thin wash of Yellow Brown for background on the side and a very thin wash of Albert Yellow for background on the top.

CALIFORNIA KERAMIC CLUB

THE following members were elected to fill the offices of the California Keramic Club of San Francisco, California, for the ensuing term: President, Miss Helen O'Malley; First Vice-President, Mrs. R. V. Bateman; Second Vice-President, Miss Emily Hesselmeier; Treasurer, Miss L. O. Willett; Secretary, Mrs. E. E. Harvey; Executive Board, Miss Minnie C. Taylor, Mrs. Joseph Peltier.

The Club will hold their annual exhibit this year at the Palace Hotel early in December.

MRS. E. E. HARVEY, Secretary.



CLUB NOTE

The Denver Keramic Club held its twenty-first annual exhibition in the Brown Palace Hotel, May 17th, 18th, and 19th. The work shown was an advance on that of former years. In this progress the KERAMIC STUDIO has wonderfully assisted. The attendance by the public was good and the interest keen. The Club now adjourns until October.



STUDIO NOTES

Mary Alley Neal, 1425 Broadway, New York, will open her studio, August 1st, after a sketching tour in the Berkshires.

Nettie Spoor Hanauer, Chicago, has removed her studio from the Auditorium Building to 741 Fine Arts Building. Lesson days, Tuesdays Thursdays and Saturdays.

Mrs. A. A. Frazee, of Chicago, has recently removed her studio to 1105 Auditorium Tower next to that of F. B. Aulich. The studio will be open all summer.

Mrs. L. Vance-Phillips has made extensive preparations for her work at Chautauqua this coming season. She will have as her associates, Miss Laura Overley and Mrs. Georgia Pierce Unger. Mrs. Phillips will, as usual, devote her personal attention to the classes in portraits and miniatures.

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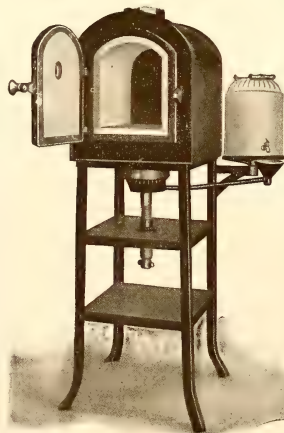
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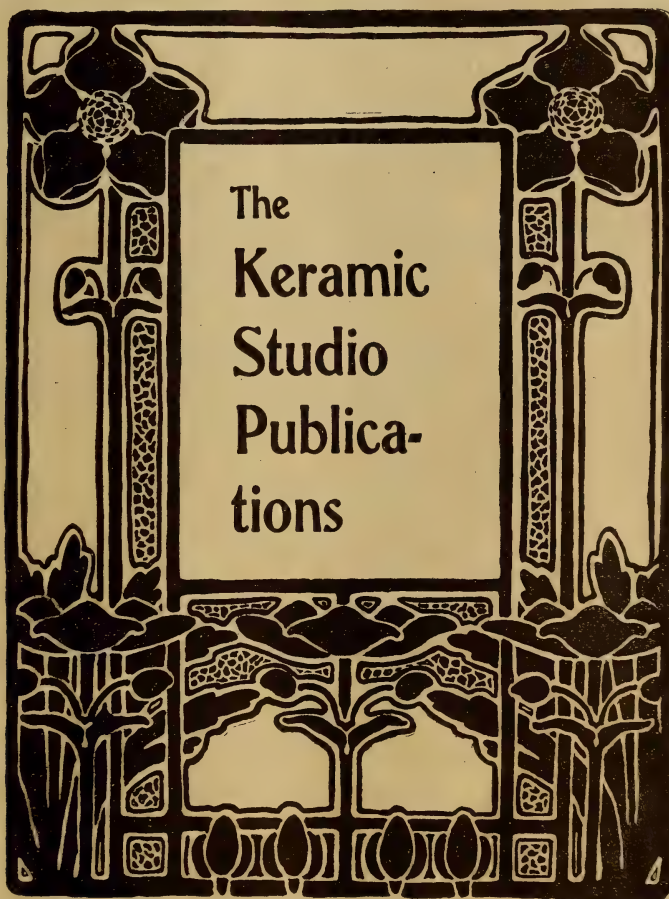
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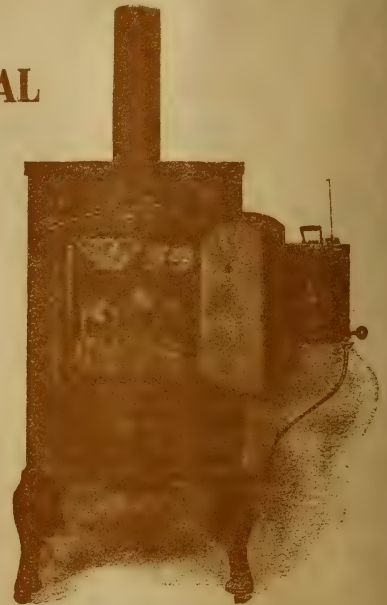
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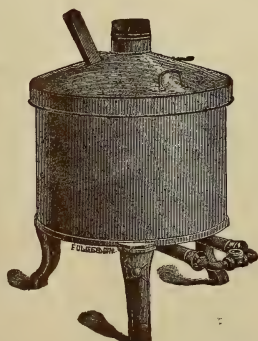
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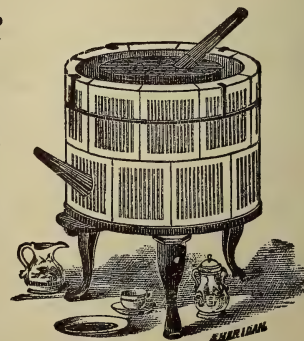
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KERAMIC STUDIO

Vol. XII. No. 4

SYRACUSE, NEW YORK

August 1910



FEW of our correspondents have asked questions which we feel should be answered on the editorial page, as the reply is of interest to many of our readers.

Mrs. S. asks if we will give any lessons in design for ceramics. We expect to follow Miss Jetta Ehler's thorough lessons in china painting, with a series of lessons

on ceramic design by Mrs. Kathryn E. Cherry. Both of these courses, as well as that on pottery, which we will give later, will be published by courtesy of the American Woman's League.

Which reminds us: A short time ago we announced on the editorial page that "thirteen full paid subscriptions for KERAMIC STUDIO would entitle any woman to become a member of the American Woman's League." What we forgot to add was that this offer is not made by us and has nothing whatever to do with our own club rates advertised on other pages. We as a publication have no connection with the League, except that of being one of the magazines which receive subscriptions through that medium. Also, through the association of the editor with the pottery work at University City, we have been enabled by the courtesy of the League to publish their very thorough and reliable courses in ceramics. But if any one wishes to become a member of the League by sending thirteen subscriptions for KERAMIC STUDIO they must send the full price of \$4.00 for each subscription to the American Woman's League, not to us. And they should make all inquiries and address all correspondence regarding that offer to the American Woman's League, University City, St. Louis, Mo., as we assume no responsibility whatever, and are not soliciting subscriptions for the League. We are solely in the position of having become acquainted with a good course of study which is available for a little exertion, and we are always glad to help others to the information we receive, although personally it pays us better to receive subscriptions direct than through any agency. But we accept the League orders to help along what seems to us a philanthropic movement.

Mrs. S. also asks: "Could not the violet designs in June KERAMIC STUDIO be just a *little* more like the natural flower and still be good style?"

They could. But we have to publish designs as they are made for us by the contributors. Those who wish to copy them or use them as suggestions can modify them to suit themselves, but we are such a short time away from the naturalistic treatment of china decoration that it is in no way extraordinary that we hear from time to time homesick cries for the old days before the new becomes "homeier" and at the same time better and more lasting.

Moreover, even in the conventional work there must still be a difference of style and taste. What appeals to one will not always appeal to another, and there are several styles of conventional work. Those who still love the flower work will find some dainty adaptations or compromises in

the little flower borders of Mrs. Kathryn Cherry in the later issues of KERAMIC STUDIO. Meanwhile, any one who has any really good naturalistic studies of flowers and fruit should send them to KERAMIC STUDIO on approval, as it is always difficult to get good studies from which to design.

Miss A. also sends out an appeal for a conventionalization which will leave the source of inspiration recognizable. She says:

"But have we not had enough, or rather, have not those who want them had their share, of those heavy, blocked out black and white designs? A ray of hope of a change came with the May number, but the cloud settled down again with the June issue. One thing, in using these designs on china one can not print the name 'Conventional So and So' underneath, and there is not always enough likeness retained to do without it. Take, for instance, ... cover over the title and ask some one, as I did, what the bottom one is. The answer I got was 'conventional elephants', and the top one, conventional butterflies, and yet the designs are very pretty. Therefore give us enough of the realistic in these designs to know them unnamed and keep them dainty, pretty and suitable for the china they are supposed to adorn, and we will not get discouraged."

Do you remember with any distinctness the designs on your grandmother's china? The flowers might belong to any family in heaven or earth or the waters under the earth, —but you loved them and love them now,—there was no attempt at drawing or shading, there were several splashes of yellow, a dash or two of red, a few splotches of green, and a few dots of blue, and there you were with a dainty spray arranged regularly or irregularly around the plate, as conventional as anything might be to-day, but cruder both in color and thought. To-day we are evolving a new style, one derived from the inspiration of grandmother's china and the study of the historic styles, together with the modern thought in design inspired by the Japanese.

Do any of you feel that you cannot love a Chinese or Persian decoration because you can not name it? Or the dainty conventionalizations of the Japanese? No. The trouble is that we are finding it hard to dissociate ourselves from the false ideals of our crude young country, which are, however, but a passing phase. It does not follow that all naturalistic things are bad, and all conventional good. The naturalistic treated as the Japanese do, is delightful, but it is really conventional, and the conventional badly understood and as badly executed is an abomination. We prefer white, unsullied china.

We have had requests for decorative designs for an Empire coffee set and chocolate set; also lobster design for salad bowl or platter; also studies of nuts carefully drawn with leaf and burr or case. Have any of you anything really nice for these subscribers? If so, send to us for examination.

✱

We call attention to the unique designs of plates with monograms in this issue from the skillful fingers of Miss Maud Mason. This is an interesting departure and should bring some very satisfying results.

A COURSE IN CHINA DECORATION

By JETTA EHLERS

(Courtesy of the American Woman's League)

(CONTINUED)

FIFTH LESSON—OVERGLAZE PAINTING

INTRODUCTION

THE design given with this lesson combines two different problems; a floret done after a new method, and the use of bands and lines as part of the decoration. In a former lesson, mention was made of the possibility of decorating china for one firing. There is a certain style of decoration which need only be painted once and may be carried through successfully in one firing. Things done in this way have a freshness and charm which is very attractive. There has been so much overdone china painting that one turns with relief to the simple, frank sort of ornamentation. This method has its limitations, however. One could not use gold, for instance, as it is not safe to use it on tableware unless it has two coats and consequently two firings. Enamels, raised paste, etc., cannot be carried out properly without at least two firings. But the idea of doing things that need not be labored over for a second, and even third time, has a strong fascination for the average decorator.

How freely and happily one can work and with what charming results, for work done in such a spirit reflects it in the completed object.

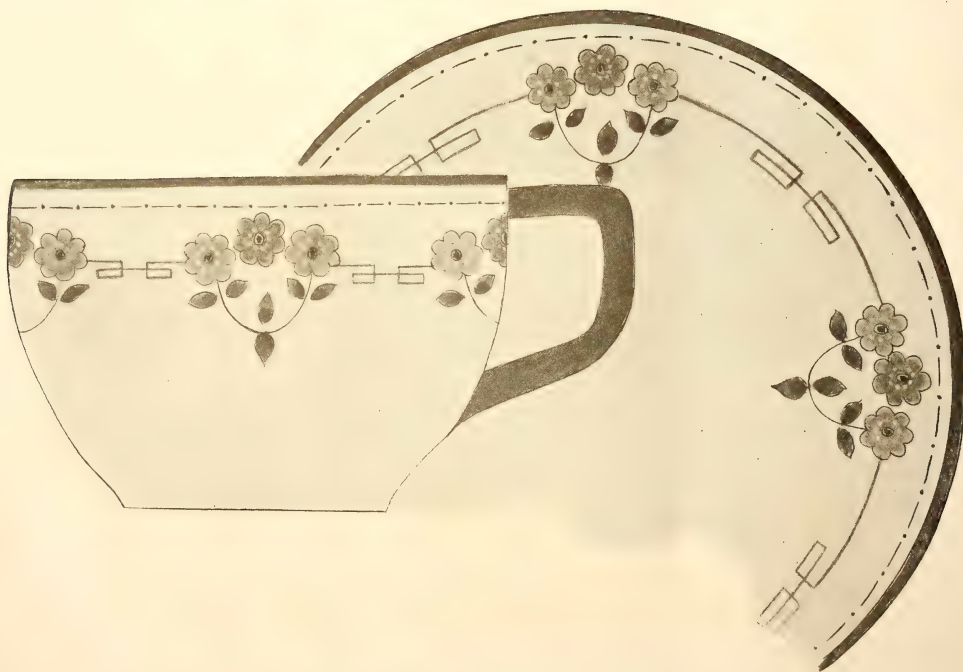
A motif placed at regular intervals on a surface is apt to look too detached or "spotty," so these spots are held together by lines. These lines may be used in a great variety of ways; they may be used to break the surface into panels, or to form bands, or in broken bands to hold motifs together.

The design of this lesson is an example of this. The plate design of the second lesson did not include lines or bands, as it was deemed wiser for the beginner not to attempt them. The student by this time, however, has had sufficient experience to take up the subject.

One of the strong pleas for simple, one-fire decoration is that such treatment seems to make a more truly "porcelain" thing of it. We see so much on overglaze which properly belongs on underglaze or pottery ware. We have learned that true decoration is used to enhance an already beautiful form or surface. One of the beauties of the white china or porcelain which we use is its translucent glaze. The porcelain surface is so delicate and beautiful, why cover this and lose it? Why not further heighten its value by the use of a bit of soft, brilliant color or gold? Think always of your plate as a piece of china with a background of white table linen. You will not then use muddy, dark, yes even bilious-looking colors on your tableware.

You will reach out, too, for things that are not elaborate. Everything in modern decoration tends toward extreme simplicity in design. As the artist-craftsmen have studied and progressed, they have grown away from the over-ornate style. There is a feeling to-day that a design which has restraint is more refined than one which runs riot as to shapes, sizes, and colors.

Such work produces the same sort of impression that a noisy, boisterous, and aggressive person makes in a company. One turns with relief to the more reserved and dignified individual. For a long time china painting was not considered seriously by artists. Recently, however, a great change has taken place. This is the result of a great awakening on the part of china painters. The revelation of the truth of what constitutes true decoration began to spread.



CUP AND SAUCER—M. C. McCORMICK

(Treatment Page 82)



APPLE BLOSSOMS—MARGARET D. LINDALE

(Treatment Page 77)

At first only one or two were brave enough to break away from old traditions, but gradually the movement grew, until, to-day, every ceramist of any standing is to be found in its ranks.

The use of conventional design has been abused. Why should it not be? One does not spring directly from a wrong way of doing things into an absolutely correct manner of doing them. Do not condemn all conventional designs because you see designs which are poor and uninteresting in the magazines. The average publisher is hard pressed in gathering good material for publication.

Remember also that the American china decorators are slowly but surely working toward a high ideal, and a distinctive school of decoration. This will not come in a day but is a matter of slow evolution. The American Woman's League holds in its hands a powerful influence in this development.

If this subject of simple decoration is repeatedly emphasized, it is because the people back of this University movement want the students of this course to stand for the right sort of thing. A body of students so widely scattered, all working toward one standard, will spread an influence for good design and good craftsmanship which is practically unlimited.

SUBJECT

Use of lines and bands; method of executing design for one firing.

MATERIALS

Keramic gauge	Impression paper
Plate divider	Lead pencil
India ink	China pencil
India ink brush	Banding Blue
Bottle of Fry's special tinting oil	Royal Copenhagen Grey
	Pearl Grey

Small square shader
Red sable outlining brush
Tracing paper

Yellow Green
Dark Green
Albert Yellow

CHINA TO BE DECORATED

Plate $7\frac{1}{2}$ inches with rim; rim $1\frac{1}{2}$ inches wide.

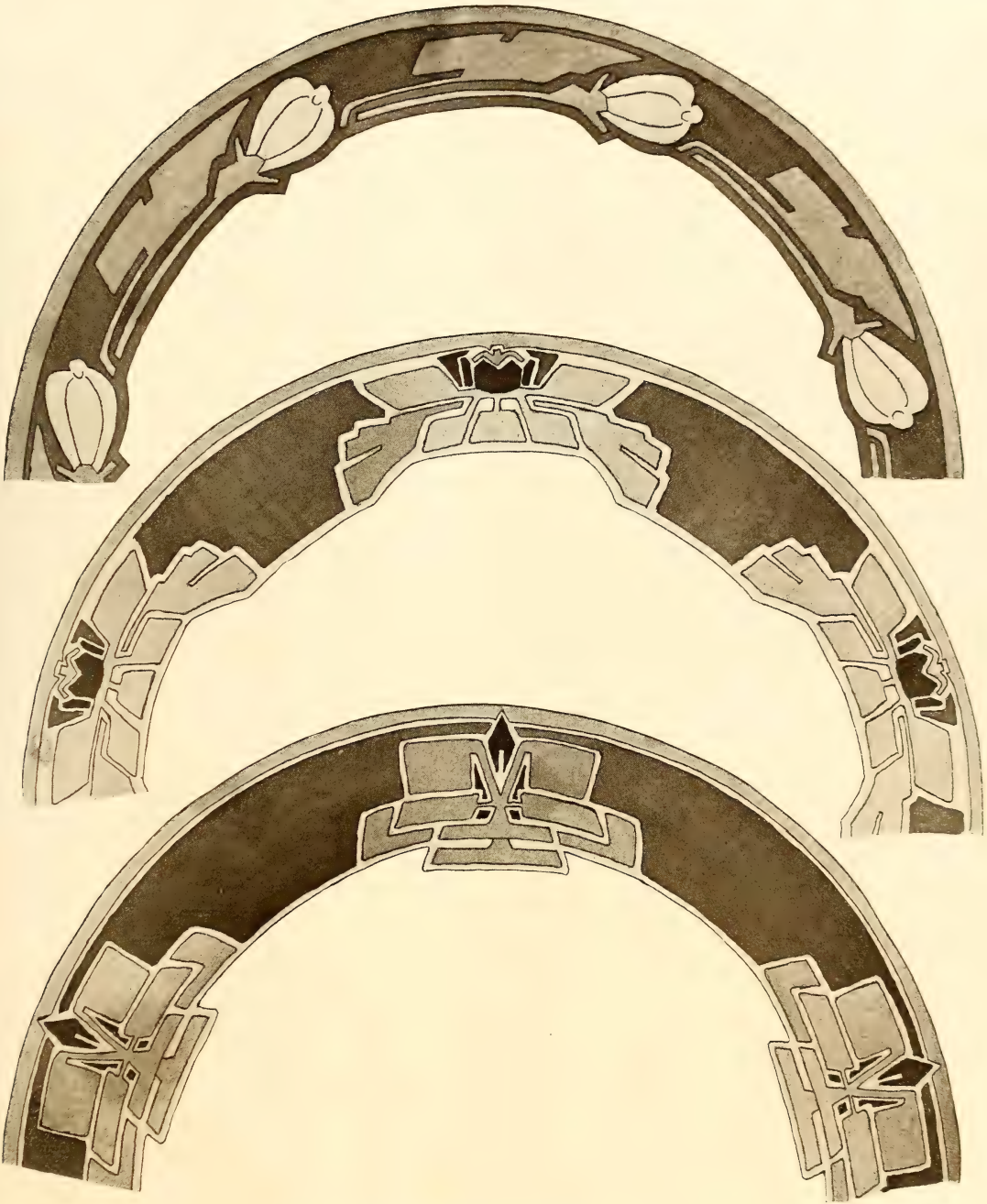
Clean the plate ready for work, then carefully divide it into ten sections. "Fix" the divisions with a delicate line of India ink, using the camel's hair outlining brush for the purpose. Next place the lines by means of the ceramic gauge. Space your lines, observing and marking their distance from the edge of the plate and from each other. On the gauge you will find a movable crossbar with a tiny screw; unfasten this screw and then place the pencil point on the proper place for the line. Push the little bar up against the edge of the plate, fastening it in place by turning the little screw. Draw this around the plate and, holding it always at the same angle, use the gauge as directed in the second lesson.

If you have no gauge, the lines may be drawn in with the china pencil. Hold the pencil firmly between the thumb and first finger. Balance the hand by holding the tip of the second finger against the edge of the plate. Hold the plate on the palm of the left hand, get the pencil point fixed where the line is to be drawn, and then, holding the right hand with the pencil always firmly in the same position, slowly revolve the plate with the left hand. With a little practise one may get perfectly straight lines. The essential point is to keep the pencil and balancing finger as nearly stationary as possible.

When all the straight lines are placed, the little panel suggestions are next to be measured and drawn in by means of the china pencil. If you are unable to do this free-hand, use a piece of tracing paper. Begin now to try to be independent of tracing for such points, using the china pencil



PLATE DESIGN—JETTA EHLERS



PLATES, APPLE BLOSSOM—HANNAH B. OVERBECK

(Treatment Page 82)

whenever you can. If you find you can't get it to look well after repeated trials, then resort to the tracing paper, waiting for free-hand work until the eye and hand are better trained. When this part of the design is placed, go over it all with a delicate line of India ink. This must be a soft grey line, because it is very difficult to see exactly what you are doing in using color or oil over a very thick black ink line. For this, it is well to dilute the ink with more water after you have ground it on an old saucer. A very nice tool to have, is what is known as a Japanese inkstone. In this, the ink is ground and there is a depression at one end to hold the liquid. However, an old saucer or a little butter dish answers the purpose.

Next, proceed to make a tracing of the little floret motif and the one used in the center of the plate. Transfer these carefully to the china, following directions given in the second lesson. It will not be necessary to go over this part of the design with ink, as with care, the grey ink left by the impression paper will be sufficient. Place upon the clean palette or china tile, a small quantity of Fry's special tinting oil. (It has not been the custom to mention the names of dealers in these lessons. In this case, we know of no other preparation which takes the place of this one.) Into this oil mix a wee bit of powdered black—just enough to tone it slightly, as you did with the grounding oil in the previous lesson. With this oil and one of your smallest square shaders paint in all the little flower motifs. It should appear of an even light grey tone. To assist in making it even use a tiny little pad, prepared like the one for tinting, only much smaller; pad the oil with this until it looks smooth. With a toothpick and cotton, clean off any oil outside the design; then put the plate aside until the oil is partly dry and tacky. The time required for the drying varies with the temperature of the room; usually an hour or two will do. Do not dry it by artificial heat. It should just be tacky enough to take color.

When ready to apply the color, spread a newspaper on the painting table. For the little flower form, which is blue, measure out on your paper in little piles, two parts

Banding Blue, one part Copenhagen Grey, and one part Pearl Grey. Mix this together dry with the palette knife until thoroughly blended. With a small tuft of cotton, pick up some of the color and, proceeding exactly as you did in ground-laying, rub it into the flower part of the design. Be careful to spread it over the leaves which are to be green. For the leaves and the stems, mix in the same manner on the paper, four parts yellow green, two parts Pearl Grey, and a scant part Dark Green, and dust this on the leaf forms and stems as you did the color for the little flower. The small center part of the flower is to be yellow. Use Albert Yellow two parts and Pearl Grey one part. After this dusting is all done, clean the edges with the toothpick and cotton. Be very thorough in doing this, as every bit of the white china must be spotless, and the edges of your design should be crisp and clean cut.

When this is all satisfactorily cleaned, the lines forming the border are to be laid in. Take the same mixture you used for dusting the blue flower, mixing it with just enough medium to bind it together much stiffer than you would want it for painting. Thin it with turpentine until it will flow freely from the brush. The sable outline brush is to be used for this process. Take up considerable color on the brush and then, holding the brush at a slight slant, follow the traced line of the design, letting the color flow in a firm, even line. This sort of outline does not want to be a thin, thready affair, but must be firm and solid. To flow the color, you must not press with the brush as in painting. The color should be wet enough to flow easily when the tip of the brush touches the china; experience alone will teach you just how wet the color must be. If excessively thin, it will run. If just thin enough, it will not spread, but to your delight it will stay just where it is put. With a toothpick and cotton, clean and straighten all uneven places. The blue of the bands and the edge of the plate, which are applied in the same way, being mixed with turpentine, will dry very quickly. When cleaning them be particular not to leave on the edges any little rolled up bits of color, scraped in cleaning. Lightly brush them off, brushing away from the design.



BOWL—OPHELIA FOLEY

(Treatment Page 82)



CHERRIES—JEANNE M. STEWART

(Treatment Page 82)



CUP AND SAUCER—OPHELIA FOLEY

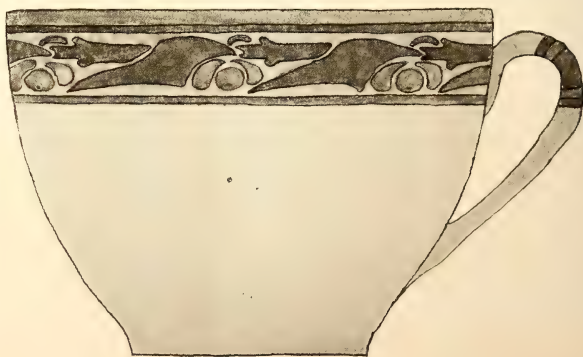
(Treatment Page 88)

They would make very unsightly "jots" of color if left and fired in. If the oil has been properly laid in, and the color well dusted into it, you will have a very clean, high glazed color. This will be much richer in tone and more even in texture than you could possibly lay on with a brush. Color laid on in this way has a brilliance that is entirely unlike brush work. The design of this plate would work out very well indeed done entirely in the blue. If you do one in this way for practise, be careful not to load on the color too heavily. It is necessary to grind it thoroughly on the ground glass slab. Then use the color thin enough to flow evenly from the brush so that the surface which you are covering will have a thin, but solid, coat of color. Do not build it up high or have it lumpy in some places and barely covering the design in others. It is essential that you float it on, so that it has an even, solid flat body.

After the design is cleaned thoroughly as directed, it is ready to be dried. After it is fired, you will have a beautiful glowing blue, with almost the effect of underglaze. Things done in this way are delightful. One of our foremost decorators, at a recent important exhibition, showed an individual breakfast set done in this same blue on the white china. The design was very simple, but the color was very beautiful and the technique absolutely perfect. In this great gallery with all its rich display one turned again and again to this charming set. Here, the decorator considered the surface of her china as a thing beautiful in itself and

relied only on the clearness and brilliancy of its glaze, enhanced by the contrast of its rich blue, and a design so simple that it was restful though repeated on so many pieces. The result was a joy to behold or to possess.

The design of this lesson may be applied to bowls, or to a large coffee cup and saucer. It could be used to advantage on a pitcher, using the center motif at intervals around the body of the pitcher and the bands and smaller flower motif at the top. Do not be afraid to experiment. Try several different arrangements of the panels and bands



on paper. The ability to make firm, clean-cut lines does not come in a day. Take an old plate and practise, doing them over and over.

It is a great help to balance the hand by means of the little finger, as suggested in the lesson on making gold lines. You cannot make good lines unless the brush is filled with color. Still another point is to drag the brush steadily along without lifting it any oftener than you can help. Do not make little short hitches at it; you will never get good lines in that way. Any very fine lines are best made with the pen; but where straight lines are used as a part of the decoration, they need more strength and character, and should be made with the brush. Keep your eyes open for suggestions, and observe keenly whatever comes your way. In many of the magazines you will find timely articles on applied arts. Try to understand why some things are classed as good in design. Apply what you are gradually learning in these lessons as rules by which to judge these things.

In the picturesque language of the day, one must just "plug." There is no royal road to learning china painting. Some famous writer said that nine-tenths of all work is drudgery, and genius is only the ability to stick to it.

LEAGUE NOTES

THE National League of Mineral Painters, which has been active in the work of the development of ceramic art in this country during the past eighteen years, disbanded at its sixth triennial meeting.

The medal which was won at the Paris Exposition was presented to the Art Institute, Chicago. Other property of the League was sold and the proceeds placed in the treasury. One club still owes ten dollars for the last travelling exhibition. This, when received, will be turned over to the Chicago Ceramic Art Association for value received. The money in the treasury was divided, according to the resolutions passed last year, equally between all members whose dues were paid up to May 1, 1910, and each of these members have received a check for four dollars from the treasurer, Miss Minnie C. Childs.

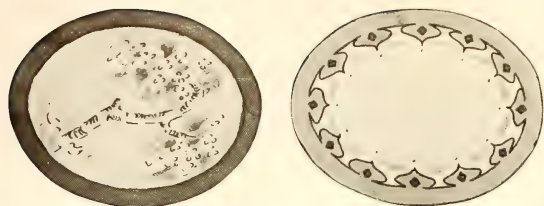
The past officers of the League extend their hearty thanks to the editors of *KERAMIC STUDIO* and to all the members who in any way aided them to carry on the work of the League so successfully during the last three years until the expiration of their terms of office.

MARY A. FARRINGTON.

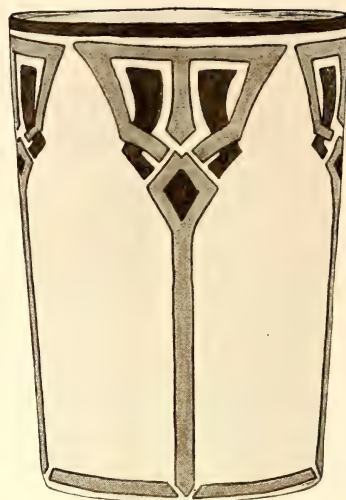
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APPLE BLOSSOMS—ALICE WILLITS DONALDSON



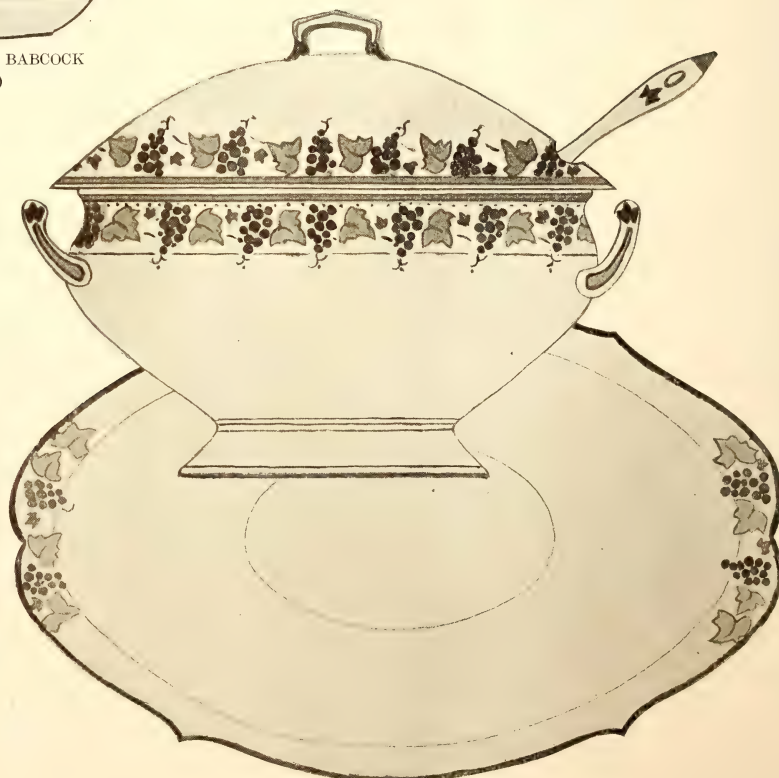
DUTCH COLLAR PINS—GEORGIA B. SPAINHOWER

MUSTARD POT—CHARLES BABCOCK
(Treatment Page 82)

MILK MUG—HALLIE DAY



SALT AND PEPPER—C. S. BABCOCK



MUSTARD DISH—E. A. CHADEAYNE



APPLE BLOSSOMS—ALICE WILLITS DONALDSON

AUGUST 1910
SUPPLEMENT TO
KERAMIC STUDIO

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SYRACUSE, N. Y.

APPLE BLOSSOMS

Treatments by Jessie Bard

WATER COLORS

SKETCH in the design carefully. Take a bristle brush and clean water and moisten the paper. Paint in the background with Payne's Grey and Lemon Yellow and just a little Carmine; then paint in leaves with Hooker's No. 2 and a little Gamboge; stems with Carmine added to the green in leaves, then the blossoms, using a thin wash of Rose Madder. The Grey is washed on afterward with Rose Madder and a little Cobalt Blue; the centers are Gamboge, the buds are made of Rose Madder. Outline design with coloring used in stems.

CHINA COLORS

Sketch in design carefully, paint in the background with Albert Yellow, Shading Green and Violet No. 2, then paint the leaves with Moss Green; the light turn over in leaves is painted with Moss Green and Lemon Yellow. The stems are Blood Red and Violet, the flowers are Rose for the pink and Lemon Yellow for centers; then fire.

Second Fire — Strengthen leaves where necessary; wash a little grey made of Copenhagen Blue and a little Yellow on the grey in blossoms; strengthen buds and outline design with Black and Ruby, equal parts.

[Same treatments may be used for designs on pages 69 and 75.—Ed.]

LITTLE THINGS TO MAKE

Treatments by Jessie Bard

DUICH COLLAR PINS

OUTLINE and the dark spot, Black. Dark grey border in gold. The light tone is Light Green Lustre. Second Fire—Retouch gold. Paint the grey line on the background with Dark Green Lustre.

SALT AND PEPPER

FLOWER form — Pink Enamel. Black parts—Shading Green, Moss Green and a little Black painted in. Medium shade gold. Light shade, Mother of Pearl Lustre. Outline Black.

MUSTARD DISH

GRAPES, Banding Blue for lights and shaded with Royal Purple. Leaves, Violet No. 2 with a little Black, outlined with Royal Purple. Wide bands Royal Purple and a little Black. Narrow bands and edges gold, the small dots in gold.

MILK MUG

DARK part of design painted with two parts Copenhagen Blue and one part Banding Blue and a little Violet. The grey tone, one part Yellow Green, one part



APPLE BLOSSOMS—E. N. HARLOW

Albert Yellow, one-fourth part Brown Green. Outline in gold. Back ground, a very thin wash of Yellow Green toned with a little Yellow Brown.



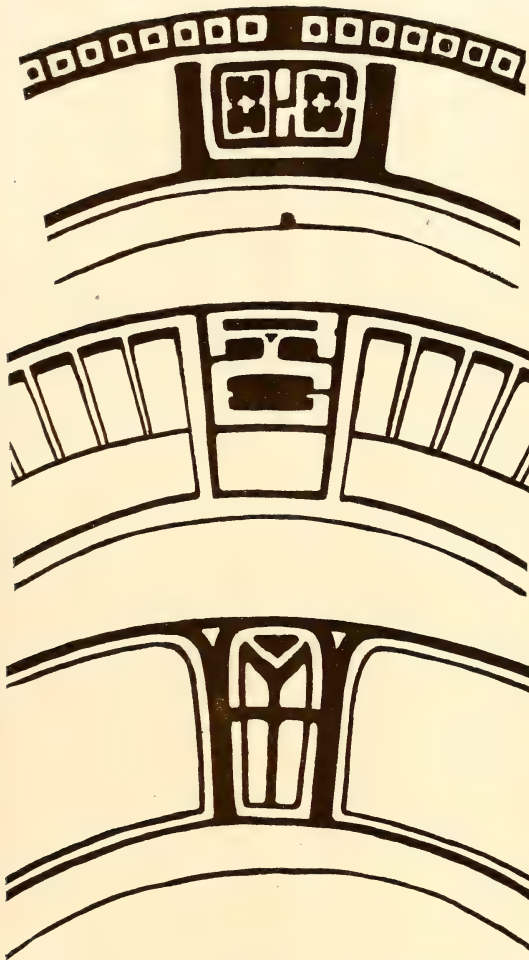
WISTARIA—P. PUTZKI

SKETCH in design carefully. Paint in the darkest blossoms first with Banding Blue and Royal Purple, the light blossoms with Deep Blue Green and Violet No. 2. The stems are a pinkish tone of Blood Red and Apple Green. Paint in the leaves with Apple Green and Lemon Yellow; the darkest leaves are Shading Green and Apple Green.

Second Fire—Tint background with Lemon Yellow,

Violet, Copenhagen Blue; use Shading Green and Violet at the top or darkest places. Go over the blossoms and leaves with same colors as used in first fire, putting in the dark accents with the darker colors.

Third Fire—Go over the background again and wash over the edges of leaves with the background color to soften the hard edges; put in the accents on the veins and stems.



SUGGESTIONS FOR USE OF PLATE BORDERS

M. M. Mason.

THE designs for the plate borders are an outgrowth of a desire to express in an artistic way one's individual ownership, in the use of the monogram, and at the same time give a personal note to the service plate. The usual monogram or initial letter as used on tableware is anything but a thing of beauty, having a decided commercial flavor, being most commonplace, ostentatious and impossible.

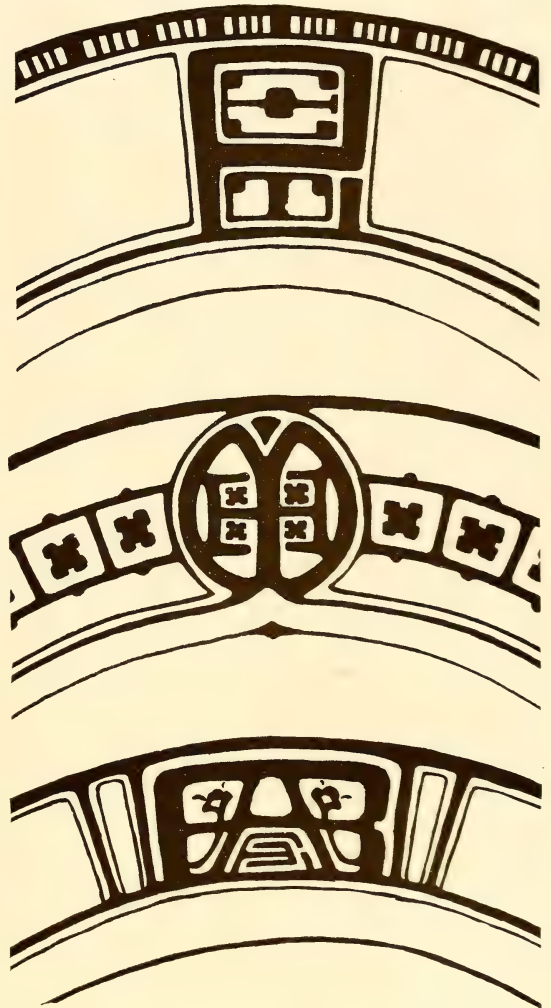
In planning these designs the idea was to keep the decorative feature uppermost in the decoration of the plate, or, in other words, to subordinate the group of letters to the design as a whole; allowing them to lend themselves only as a motif in the plan of an interesting light and dark pattern. We must keep in mind the fact that the intention must be to beautify the plate if anything is added to it, whatever the motif may be that is used. It matters not whether that motif be a letter, a group of letters, flower, bird, animal or anything else in the heavens above or the earth beneath, the principle is the same in every case. It is not necessary to obscure the letters beyond recognition, but this is to be preferred to making them so obvious that they will stare one out of countenance. The first letter of the surname being the

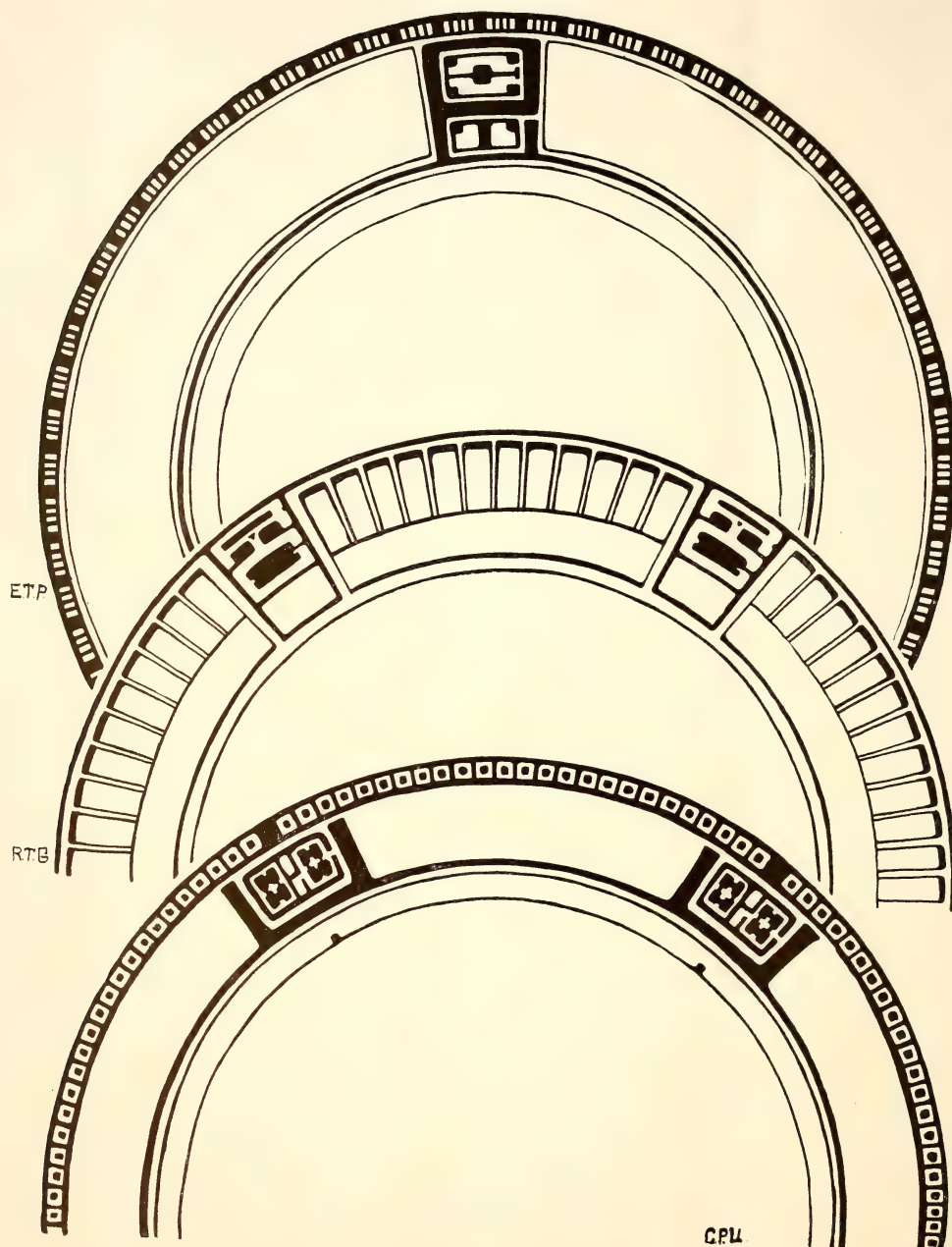
most important, *that* should of course play a leading part in the design. The unit formed may be used only once on the rim, being balanced by finely proportioned lines, or it may be repeated at regular intervals as often as desired; three or four, five or seven times with good effect.

The borders may be wide or narrow or as simple or elaborated as desired, but the fact must not be lost sight of that the letters are merely lending themselves to a decorative scheme.

We only need to study the old manuscripts to see how beautifully letters were used to decorate a page, so why not a plate? In Arabic design and even in some of the Sicilian textiles of the 12th and 13th centuries as in many other early textiles, letters are frequently used in a most decorative way. Many instances of the play of lettering in design should be mentioned and anyone interested in the subject need not look far to see many fine examples of such.

The designs shown were in some instances carried out in gold alone, sometimes with color or enamel with or without an outline. A clear, rather bright blue enamel out-

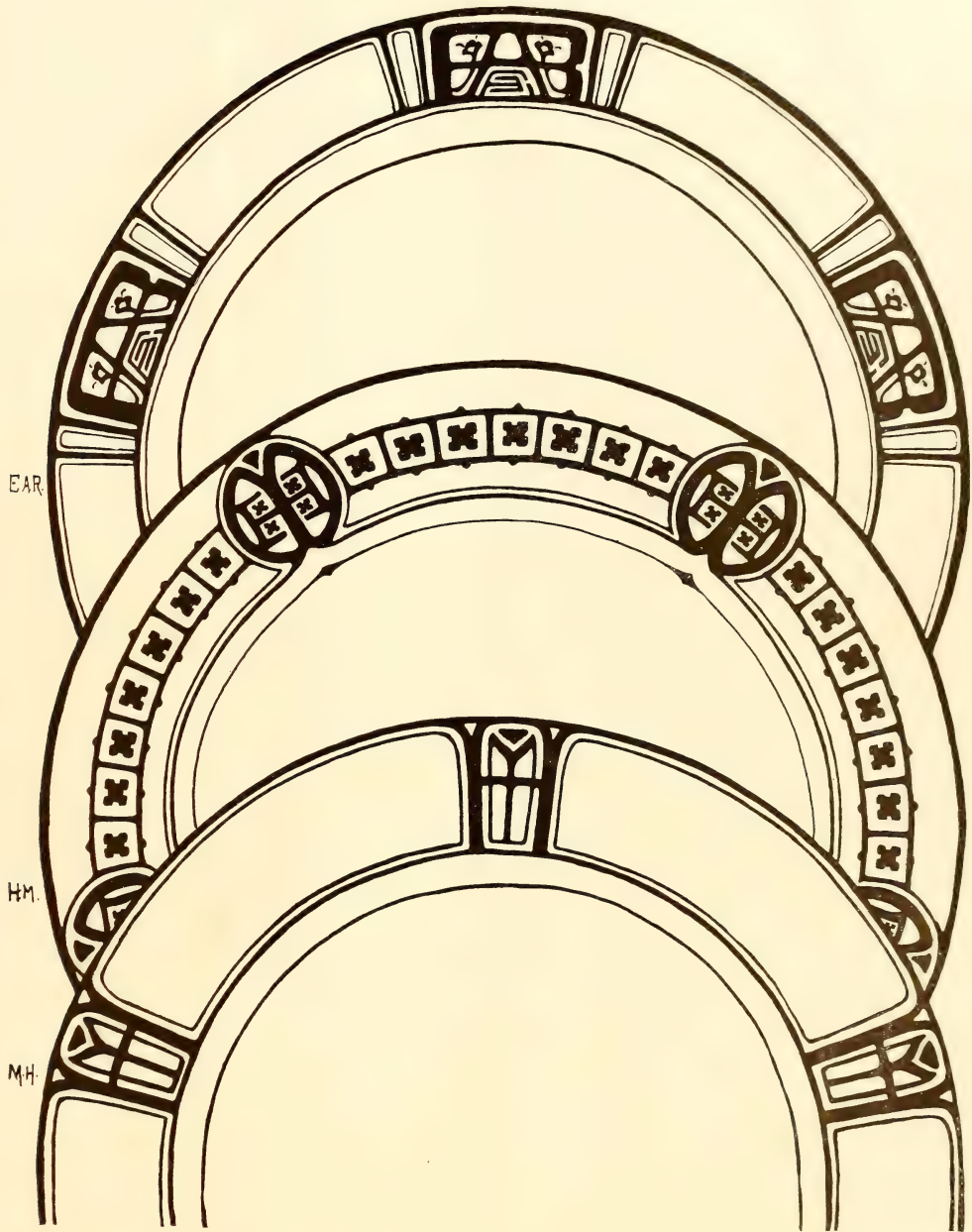




lined with black gives a very effective and brilliant plate. For this treatment outline the design in Black to which has been added a little Dark Green, keep the outline loose and flowing, not too exacting and hard. When fired, float on in an enamel composed of three parts Banding Blue, one part Blue Green, one part Azure Glaze, and if a deep blue is wished, a little Royal Blue is added. The Azure Glaze is an enamel body, is very soft and gives the enamel

a beautiful transparent quality. Each color is first mixed to a stiff paste with Painting Medium, then thinned with Enamel Medium and *float*ed on with turpentine, not *paint*ed on.* The technique is very simple when mastered and affords a delightfully free and spontaneous way of working

* NOTE—To float on enamel fill the brush full with the color mixture and draw slowly over the surface so that the color floats off without showing the brush strokes.



out any design. Green enamel also gives a good effect with or without an outline and is made by using the Green Glaze as the enamel usually in a smaller proportion than the Azure Glaze, and for turquoise tones use the Turquoise Glaze.

If color alone is used, the best effect is obtained by mixing the color with Painting Medium to which is then added a drop of Grounding Oil. Paint the design in flat tones not too heavy but rather light, keeping the edges

very neat to avoid cleaning. When almost dry, dust with either the same color or one of the glazes or greys according as the color in mind may require. The plain panels in the rims between the fine gold lines are effective ground-laid with a delicate and harmonious tone. Colors like Grey Green, Ivory, Trenton Ivory, Turquoise or Salmon, or any of the glazes are useful for this purpose. The design in black and gold with a rich neutral yellow tint over the entire plate also gives a most effective scheme.



TEA CADDY—HANNAH B. OVERBECK

Treatment by Jessie Bard

ALL the dark parts of the design blue grey, using Copenhagen Blue, Copenhagen Grey and a little Deep Blue Green for lighter parts of designs, that is, bud forms in bands and little medallions and design on top of knob; brown made by mixing Hair Brown, Finishing Brown and Yellow Brown. The background of medallions, bands and design on top of knob is gold and all the remainder of tea caddy is Yellow Red dusted on in the second fire. The colors on the design proper should be very quiet and delicate, not pure color.



CUP AND SAUCER—(Page 68)

Treatment by Jessie Bard

FLOWER forms in blue, made of Dark Blue toned with Deep Purple and Brunswick Black and add one-fifth M. & H. relief White.

Leaf form Apple Green toned with a very little Deep Purple and Brunswick Black and add one-fifth relief White. Lines in Dark Blue, edges and handle gold.



PLATES—(Page 71)

Treatment by Jessie Bard

FIRST plate outline with Dark Green No. 7; paint buds with Rose; use Dark Green No. 7 for background and for leaves. Stems and edge band use Apple Green with Dark Green No. 7 added.

Second and third plates outline in Dark Green No. 7, using same on background spaces and a very light tint of same on the light lines about designs. On the parts appearing dark on the design use Apple Green and Yellow

Green with a little Black and for the rest of designs use Rose with a little Grey for Flesh. The outlines may be omitted and instead of a light tint of Dark Green No. 7 on the light parts between designs and background and different parts of design, gold may be used.



BOWL—(Page 72)

Treatment by Jessie Bard

DARK Value—Two Violet No. 1, one Aztec Blue, three Ivory Glaze.

Light Value—one Apple Green, One Pearl Grey, one-eighth Yellow Green, three Ivory Glaze.

Middle Value—One Apple Green, one Pearl Grey, one-fourth New Green, three Ivory Glaze.

Bud Forms, dark value—one Violet No. 2, one Rose, one Pearl Grey, three Ivory Glaze.

Round spots in flower and small spots in inside border and over small bud form orange, made of equal parts Yellow Brown and Yellow Red painted on.

Except where noted, put Fry's Special Tinting Oil over forms and dust on the colors given.



CHERRIES—(Page 73)

Jeanne M. Stewart

THE following palette is used:

For cherries—Lemon Yellow, Yellow Red, Pompadour No. 23, Ruby Purple and Stewart's Pompeian.

For leaves and background—Yellow Green, Turquoise Green, Brown Green, Shading Green, Yellow Brown, Chestnut Brown, Ivory Yellow and Stewart's Grey.

A grey green background will be most suitable as the cool tones intensify the brilliant reds. The brightest red in cherries is made of two parts Yellow Red and one part Pompadour No. 23, the darkest of two parts Pompeian and one part Ruby Purple.



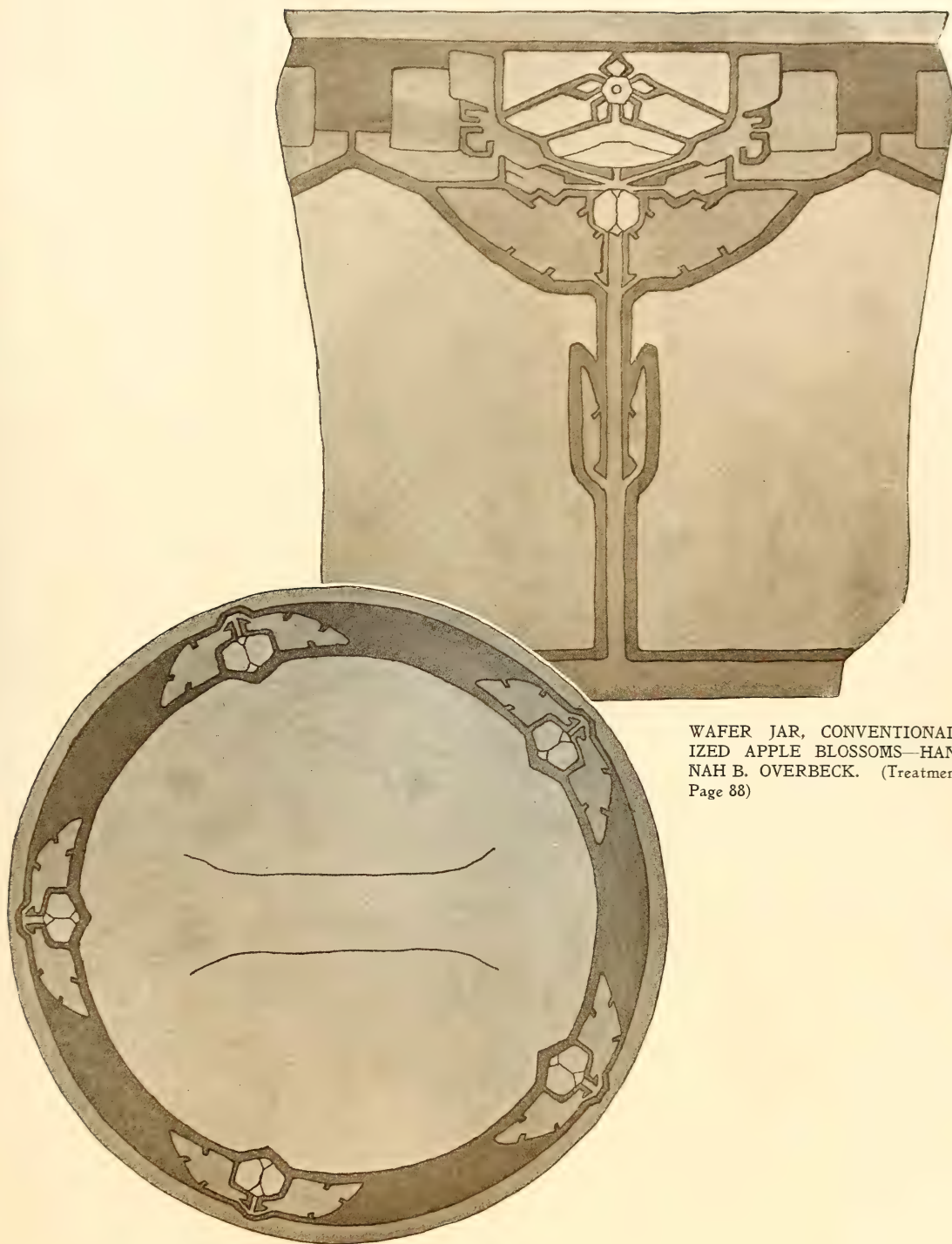
MUSTARD POT—(Page 76)

C. S. Babcock

BACKGROUND—Yellow Brown Lustre; flowers, White Enamel. Leaves and stems, Grey Green Enamel. Outlines, Black; dark parts, gold.



TOP OF TEA CADDY—HANNAH B. OVERBECK



WAFER JAR, CONVENTIONAL-
IZED APPLE BLOSSOMS—HAN-
NAH B. OVERBECK. (Treatment
Page 88)

POTTERY CLASS

Frederick A. Rhead

THE word monogram is taken from the Greek UOVOS (monos) and YPAVUA (gramma) and signifies a single mark. The Encyclopædia Britannica (and Encyclopædia Americana) defines a monogram as "a character or cypher composed of one, two, or more letters interwoven," and the Century Dictionary and Encyclopædia, as "Two or more letters, so combined as to form a single character." I quote the latter from memory, but it is the essence of the definition if not exactly word for word. All other dictionaries and encyclopædias agree on the general sense of these definitions of the meaning of the word.

A point is made of this because certain writers, notably L. F. Day, have attempted to establish an arbitrary rule, denying the claim to the title of monogram to any combination of letters, if every letter does not form part of another.

In this he follows the lead of R. Sturgis, who, however, does not advance the theory so dogmatically. Like Sturgis, Day quotes the most used of all monograms, the X P, which was an abbreviation of the word Christus (*XPIETOE*), but while Sturgis accepts the ordinary device, which is simply the letter P drawn through the middle of the X, Day says it is only a monogram when one limb of the X joins the stroke of the P. As a matter of fact, both are monograms but the mutilated one is the least satisfactory.



Sturgis quotes and illustrates Phillipe Burty's stamp as a perfect specimen of a monogram. Actually it is a very poor monogram from every point of view. Two of the letters are leaving at awkward angles, and one letter is reversed, a device which exhibits poverty of invention, except in the cases of the Trent monograms of the seventeenth and eighteenth centuries where it was commonly the practice to reverse letters to obtain symmetry; but although the style of that period was florid and debased it cannot be said that designers like Tragonard and Salenbier were lacking in invention. Moreover this monogram of Burty's only fulfils the claims in an elementary and perfunctory fashion. The letters are just stuck on to each other without any real sense of design, and while each letter is part of another, it is never part of two others.

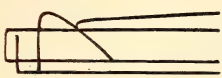
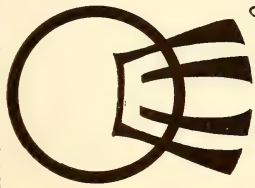
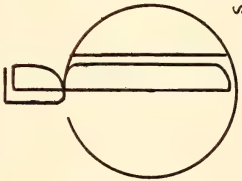
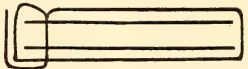
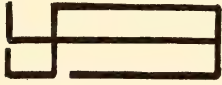
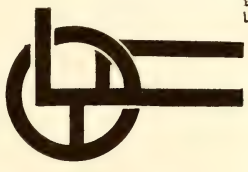
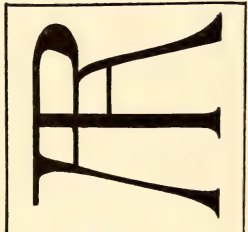
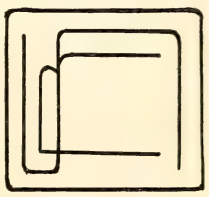
In the examples I have given, all the conditions claimed by Day and Sturgis are complied with, not because they are really necessary to the production of a perfect monogram, but because, in designing a monogram, the economization of decorative properties is generally a sound principle. In the example S. A. R. A. it will be found that every letter is not only part of another letter, but every letter is part of every other letter, and the same will be found in several other examples.

This, however, is only a question of ingenuity, which should always be subservient to the principles of design. A monogram is primarily a decorative device, exhibiting certain letters, arranged on an ornamental basis. If it were not so the plain letters would serve. In designing a monogram, it will be well to endeavor to make every part of a

letter do service as part of another, but if it should be found that the introduction of an independent letter has the effect of completing the decorative scheme, it would be folly not to introduce it. It will be none the less a monogram because we ignore a dogmatic theory which has not even the excuse of pedantry; for the pedant is at least justified by his hide-bound exactitude. The first desideratum, then, is that the monogram should be a good piece of decoration; the second, that it should, if possible, reflect the individuality of the user—not a difficult matter when we consider the number and variety of alphabets in existence, and the limitless possibilities in their combination. The examples given are intended primarily for reproduction in liquid underglaze colors, but may be executed in enamels, gold, sgraffito, or ordinary underglaze. Some of the examples, notably those executed in a fine line, such as F. A. R., S. B. D., S. B. H., S. R., and S. W. S., would be more easily executed if traced in ordinary colors in the usual way, on account of the difficulty of enclosing so fine a line with clearness and decision, but they would be simple and effective if traced in lamp black, and enclosed in a square panel, or any other shape that might be fancied. The panel should then be filled in with the liquid color, covering the lamp black monogram. The result would be a white monogram on a panel of any desired color. The monogram with the black background A. A. W. M. Y. is an example of this, and is the easiest among the examples illustrated to execute in this method, but any of the designs may be effectively carried out in this way, so long as the device is enclosed in a panel or band, or the whole background tinted. If the letters are dark on a white ground, they may be done in various colors, but as a general rule the effect is more satisfactory if only one tint is used. It is only necessary to repeat the most important points to be observed. The lamp black must be worked in oil, or the stopping out will not be clear and perfect. Great care must be taken to avoid mistakes as these are impossible to erase or rectify, either in the case of the lamp black or the liquid color. The ware must be fired at a low heat to destroy the lamp black and to burn out the oil, or the lines will not be clear and perfect. When this is done, it may be necessary to brush the surface well with a stiff brush, or to scour it with very fine sand paper. The latter is perhaps the best, as it is impossible to remove or affect the work after it has passed through the hardening kiln. This firing is of course not needed in the case of clay ware, as the biscuit firing removes the oil and lamp black. If a design is worked out in clay, it is interesting to supplement it in the biscuit state by again working over it and deepening portions, or washing over a pale blue patch, for instance, with green or brown, after a pattern has been done on the pale blue in lamp black. The effect would show pale blue lines on a brown or green ground. But it is better to avoid anything that savours of complication until success has been attained in the simpler and more direct application of the process. In the trial stages the simplest patterns should be done, and as few colors as possible used—two or three at the outside. Thus the possibilities and the limitations of the underglaze liquid colors will be made clear, and the radius of experiment widened. The liquid underglaze colors may be obtained from the People's University (Ceramic Division), University City, St. Louis, Mo.

STUDIO NOTE

Miss Jeanne M. Stewart, of Portland, Ore., has recently taken up the teaching of China Painting by mail.

				
GPTW	EJB	FAR	OAH	SBD
				
SARA	SWS	LVK	SCB	JGRS
				
S.B.H	EAPT	AAWY	S.W.S.	FEQH.
				
SWEAR	G.V.P	ARR	S.R	C.L.D



SNEEZE WEED DETAILS—NANCY BEYER



SNEEZE WEED—NANCY BEYER

(Treatment page 88)



GOOSEBERRIES—HENRIETTA BARCLAY PAIST

GOOSEBERRIES

Henrietta Barclay Paist

LEAVES are made of the cool shades of Green. Shading Green and Apple with Moss Green in the reflected lights. The very high lights are Apple Green, the shading with a little Moss Green toward the outer edge of leaves. The berries are made with Apple Green and Yellow for the light berries, Apple Green and Violet for the darker ones, touches of Moss Green on shadow side.

Stems are made with Violet and a little Blood Red; the shading of stems is Violet added to the Violet and Blood Red. For background use Yellow, Violet, Sea Green and Copenhagen Blue. Use the Yellow around berries, then thin wash of Violet, Sea Green around the design on the darker side, then shade into Copenhagen Blue. The second firing, strengthen design with the same colors used in first firing.



SNEEZEWEED (Page 87)

Nancy Beyer.

FIRST Fire—Background, Yellow Green on background and high lights of leaves and stems. Dark leaves and stems in Shading Green and Fry's Grey for Flesh.

Shadow leaves, Grey for Flesh with a touch of Pompadour.

Flowers, Albert Yellow with a touch of Grey for Flesh. Center of flower, Yellow Brown with a touch of Pompadour; shadows around center, Grey for Flesh, with a touch of Shading Green.

Second Fire—Background, Shading Green and Grey for Flesh with a touch of Pompadour warmed with a little Yellow Brown.

Flowers, strengthen color if needed.

Dark leaves, strengthen tone if needed.

Third Fire—The whole effect of this study should be a

yellow green tone. If the background is still too yellow use a (very) thin tone of Banding Blue over the entire study and strengthen any tone which is out of value.



CUP AND SAUCER—(Page 74)

Treatment by Jessie Bard

PAIN'T Fry's special oil over all parts of the design.

Let it stand and when almost dry dust into it the dry powder mixture of one part Royal Purple, one-half part Aztec Blue and two parts Ivory Glaze. Rub it in as long as it will take powder. To be done in one fire.



WAFER JAR (Page 83)

Hannah B. Overbeck

TINT entire jar with Grey for Flesh to which has been added a little Black Green. After firing outline entire design in Black. Paint large light flower and light bud Violet of Iron except center of flower which should be Empire Green; tint light part of background, that is, lower part of jar and central part of lid, with Grey for Flesh and paint the rest of design in Violet of Iron with enough Grey for Flesh to give a greyish tone. In the third firing dust the dark background about the design with Grey for Flesh and paint other parts so they are properly balanced.



ANSWERS TO CORRESPONDENTS

D. T.—A monogram for bread and butter plates should be an inch or less and one and a half inch for dinner plates. It is always best to have two bands with it, one about an eighth of an inch wide, the other one-third as large. Place them close together. Price will depend on original piece of white china. If French China is used the small plate should be \$1.00 and the dinner plate \$1.25 to \$1.50 according to price of the plate.

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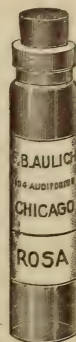
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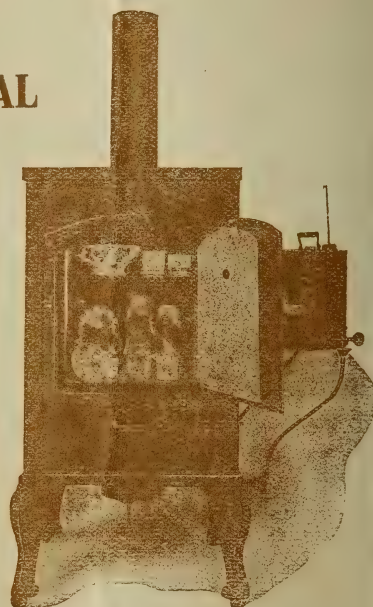
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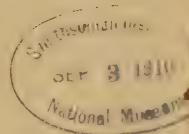
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KEEP THE FIRE ALIVE.

KERAMIC STUDIO

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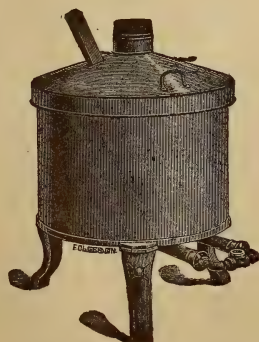
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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR.

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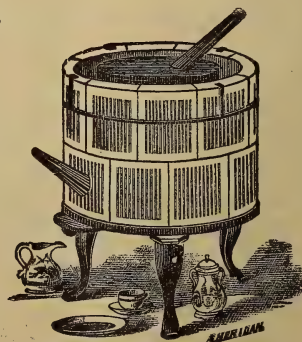
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KERAMIC STUDIO

Vol. XII. No. 5

SYRACUSE, NEW YORK

September 1910



VERY soon we hope to give our readers a treat, or, rather, two treats: an issue devoted to the work of the correspondence class in ceramics of the American Woman's League under Mrs. Kathryn Cherry, already announced, and another issue devoted to the work of the design classes of Miss Maud Mason—both her New York class and her summer class at Chautauqua, with designs by these teachers, carried out in color for supplements. We expect the work in time to give it in October and November.

A competition of "Little Things to Make" is announced for October 15th. We would remind our contributors that neither a plate, a cup and saucer, a pitcher over four inches high, a cracker jar, nor a teapot is considered a "little thing." What we want are really little things that can be decorated rapidly for Christmas gifts. The prizes will be as follows:

1st prize, \$10.00; second prize, \$8.00; third prize, \$5.00. Competition closes October 15th. Two first and second or third prizes are in order if designs warrant it.

Besides the supplement by Mrs. Cherry and Miss Mason we have in preparation a study of Delphinium by Edna Selena Cave and one of Rhododendrons by Alice Willets Donaldson. These subjects are new to the readers of *KERAMIC STUDIO* and we are sure will prove very acceptable. They are decorative in treatment yet naturalistic enough to please any flower lover.

We have also on hand color studies of Iris, Dogwood, Wistaria, Nasturtiums, Balsam or Garden Lady Slipper, Cactus Dahlia, Snapdragon and Bleeding Heart. We would be glad to have our contributors submit designs or drawings from any of these subjects.

The other day the EDITOR looked over a pile of designs accumulated by *KERAMIC STUDIO* in the last ten years. They represented something in the neighborhood of five hundred dollars, good, bad and indifferent—and yet we are inviting new contributions in every issue. That does not seem like a very economical way to do business, yet we hear criticisms once in a while on the designs we publish. Why do you suppose we have that accumulation? Because we want to give the very best obtainable designs and whenever any new contributor sends in a design that shows promise, we always purchase in hopes that she or he will be encouraged to go on and do better. Then, as the material accumulates faster than we can use it, many designs are left unpublished in the process of selecting to make up the best possible combination of illustrations for each issue. Doubtless many contributors wonder what has become of their designs and why they are not published. As time passes and the designing improves—and it certainly has made great strides in the last ten years—many of these designers send in work so much better than that first submitted that it seems unfair to them to publish the earlier efforts. Then, too, designs that seemed fairly good at first, after much sifting seem not good enough and we

lay them aside hoping for better from their designers. And even with all this material from which to choose, often we have to publish rather crude and unfinished productions and our readers wonder why. The perfect designer is born, *not made*, and like Halley's comet appears at very long intervals; meanwhile we have to fill up with showers of meteors and meteorites to get variety and, as we said before, to encourage beginners. And there is another reason. Many times a design, otherwise poor, illustrates well a principle and we publish it as an object lesson. Though few may see beauty in it, the fact is, that *they have seen the principle* illustrated, and whether they recognize it or not, the fact remains that the principle *soaks in*. And so the average standard of our designs submitted is being steadily raised. This will explain to many who complain, the "raison d'être" of the "blocked in" designs. Doubtless many times they have been clumsy and unattractive, but the result has been plainly indicated, in that the designs now submitted are much simplified, the interest more concentrated, the areas better balanced. Now we may look for the heyday of overglaze ceramics, and it is coming fast."

✱

As the vacation time draws to a close, we feel like sounding again that last call, which we have made so often—What have you stored away in your note books this summer, of new material for the winter's designing? What new inspiration will you carry back to your winter work room? Have you been playing the part of the provident ant or the prodigal cicada? If you have not been able to attend one of the many helpful summer schools, at least you could have gone daily to the school of nature, and constant commune with that source of bounty would fill your garners to repletion.

✱

From far off California comes news of another pottery being started by a few earnest workers "for the good of the cause." A few members of the Halcyon Temple Home Association of Halcyon, San Luis Obispo Co., have started a little pottery under the guidance of Mr. Robertson, formerly associated with Mrs. Lina Irelan of San Francisco before the earthquake, in making the Roblin ware. We have not yet heard what they intend to call their pottery or their new ware, but we feel sure with the abundance of interesting California clays, they will be able to produce something unique. They have already a number of pieces awaiting firing and two kilns for which they are now finishing building a chimney and shed. Since even to start such an undertaking means a considerable outlay of money, time, patience and endurance under many trying circumstances, resignation in view of the many catastrophes sure to come with first essays, and courage to rise again from the ashes of the first discouraging firings, we wish them with all our heart as much success as is good for them, and that right soon.

Some of their members are expecting to take the University City course in pottery under Mr. Frederick H. Rhead, and his assistance will no doubt steer them clear of many difficulties.



A COURSE IN CHINA DECORATION

By JETTA EHLERS

(Courtesy of the American Woman's League)

(CONTINUED)

SIXTH LESSON—OVERGLAZE PAINTING

ENAMELS

THE term enamel is applied to a class of colors which stand up more or less in relief on china. The enamel body with which various colors are mixed is somewhat of the nature of glass, but is more opaque. The method to be used in this lesson is known as "flat enamel." This effect is produced by combining the ordinary mineral colors with certain proportions of body enamel; this mixture is then thinned with turpentine and floated on the surface of the china. When fired, the color has a slightly raised effect, and has great richness and brilliance in addition to a high glaze. It is usually applied for one firing only, the piece being completely carried through in every detail before the enamel is placed. It is sometimes used in high relief to imitate jewels. This is not practical for tableware, as after a little usage the enamel will chip off and the piece become disfigured. The chief beauty of "flat" enamel is in the richness of color. It has a body and quality impossible in ordinary color laid with the brush.

Used in combination with gold, in touches of rich, brilliant color, it is very beautiful. It being a rather choice decoration, keep it for special things. Where perhaps it would pall on one's taste if used indiscriminately, it would be perfectly charming used for certain pieces.

A fine little bowl for salad dressing, perhaps the salad bowl itself, honey jars, cream jugs, the high, slender bon bon dishes, in fact, any of the countless accessories of the well appointed table. Every housekeeper joys in the possession of such pieces. This sort of decoration is particularly appropriate for pieces which are purely ornamental in character such as vases, wall plaques, etc. In the Japanese ware some interesting little incense burners are to be had which make charming cabinet pieces. One should beware of using enamel profusely on table service.

Flat color is much more practical. Enamel is sometimes used to accent the high lights in jewels, or the intricate pattern of lace and other details in figure painting. Also, the high lights in naturalistic painting. This is all in rather questionable taste, and is therefore to be avoided. It has so often been used to gloss over the failure to obtain a result in a legitimate way that its use has fallen into disfavor.

The design for this lesson is derived from Chinese ornament. The study of historic ornament is one of the best foundations the ceramic worker can have. The thorough knowledge of it is an education in arrangement and color. The old Chinese were masters of ceramics, and the modern ceramist has much to learn from the study of their art.

For color, for massing of light and dark, and in beautiful division of spaces, they have never been excelled. The student who is near an art museum is advised to study carefully the oriental porcelains. In some of the libraries there are books on historic ornament. One of the most famous of these is Owen Jones' "Grammar of Ornament." As this is a valuable work it is not usually loaned, but if you are so fortunate as to have access to one, provide yourself with pencil and tracing paper, and trace some of the things which attract you. Make note also of the color schemes.

Several years ago the KERAMIC STUDIO had a series of finely illustrated articles on historic ornament. Probably some of these back numbers may still be obtained, and would be of the greatest assistance to the student.

Another source of great inspiration is the study of the old textiles, the Coptic being specially rich in suggestion. The worker who wishes to progress must study constantly.

If far removed from all the big centers of affairs, do not despair. You will find, in any of the Art Magazines, advertisements of many helps to study and you will do well to send for catalogues or for information as to certain lines of text-books, materials, etc. Remember that all the reading and study you do is slowly but surely developing your appreciation of beauty and training your judgment.

MATERIALS

I Tube Dresden Aufsetzweiss (Relief White).
I Tube Dresden Flux.
Lavender Oil.
Clean Turpentine.
Red Sable outline brush.
China pencil.
Plate divider and materials for tracing.
Drawing pen and sugar and water for outlining.
Some very small silk pads.

COLORS:

Yellow Brown.	Banding Blue.
Albert Yellow.	Black.
Carnation.	Yellow Green.
Violet No. 2.	

PIECE OF CHINA TO BE DECORATED:

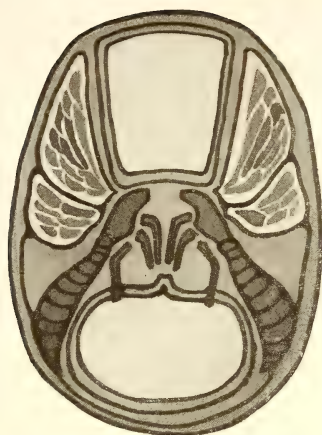
A round tea tile (teapot stand) with perfectly plain $\frac{3}{8}$ inch rim. No modelling; size 6 inches or very nearly. Price 20 cts.

Divide the tile carefully into ten divisions. Trace the design, being careful to preserve each characteristic of the different forms. Many workers, by neglecting to be accurate in this respect, entirely lose the original idea of the designer. A tiny bit off here and there will result in a



SHASTA DAISIES—JEANNE M. STEWART

(Treatment page 99)



BUCKLE
WITH
DRAGON
FLIES

drawing which is pretty far removed from the original. Study each curve and angle of the lines, so that when you trace the pattern you may do so intelligently. In going over your tracing in transferring a design to china, use a very hard lead pencil as this will not spread the line of the drawing as a soft lead does.

Some workers prefer a tracing point of steel, agate or bone. An ordinary embroidery stilleto has been known to work satisfactorily. A hard lead pencil is suggested as being the most commonly at hand. Transfer the design to the china, then outline with the pen, using the sugar and water with black, as directed in previous lessons. Space the broken bands on the rim, and outline these also. In placing these, gauge them as directed in a previous lesson. The outline may be done in the same way, holding the pen as you would the pencil, balancing the finger against the edge of the tile.

Tint the entire surface with the exception of the rim with a very light tone of ivory, using yellow brown in a thin wash. Pad until very even. The tint should be very delicate in tone, just a flush of faint color over the white. With tooth pick and cotton, clean all tint from the design. In cleaning work that has been outlined with the sugar and water mixture, do not moisten the cotton with water or saliva. The outline will pull up and be messy if you do. Slightly dampen the cotton with alcohol, pressing out any surplus moisture on the paint rag before using. Alcohol is the ideal cleaner for china painting as it cuts quickly into hardened color or oils. When the design is perfectly clean, lay in the color in the larger flower forms. For this, use a mixture of equal parts Yellow Red and Carnation, mixing it with medium. No enamel is to be used in this. This gives a very oriental sort of red. The omission of the enamel will be explained later. Use a small square shader, a number four, and lay in the color as indicated in the design.

Shade this into white at the edges of the petals by pouncing the edges of the color with a tiny pad of silk. A handy tool for this is a small sized stipple, a brush which is made for the purpose of blending color. These brushes are round, but cut squarely across the end. Hold the brush perpendicularly and use in the same manner you would a pad. As a small silk pad will do the work as well, the stippler was not included in the outfit. After the flowers are laid in, paint in the little block forms in the border design with Black. Do not use the sugar and water mix-

ture for this, but mix the black with the usual painting medium. Keep the edges of these little blocks clean cut. See that the background of the border is free of any smudges or finger marks, and then stand aside to dry. The student may save time by drying the piece in the oven for a few minutes. When perfectly hard dry, bone dry as it is called, lay in the gold which forms the background of the border.

Be very neat about doing this, for if you get into your tinted backgrounds with a bad slip of the brush, or get gold on one of your fingers and absentmindedly plant it somewhere, usually in the most prominent part of the design, off must come your tinting.

Attention to the most minute detail is what makes the perfect craftsman. The Craftsman motto "All I can" is a good one to pin up over your work table. When the tile is completed up to this stage, dry again and then have it fired. For the first firing there is no enamel used. The outline, tinting and the gold, with the red placed in the larger flower forms, is all that is to be done this time.

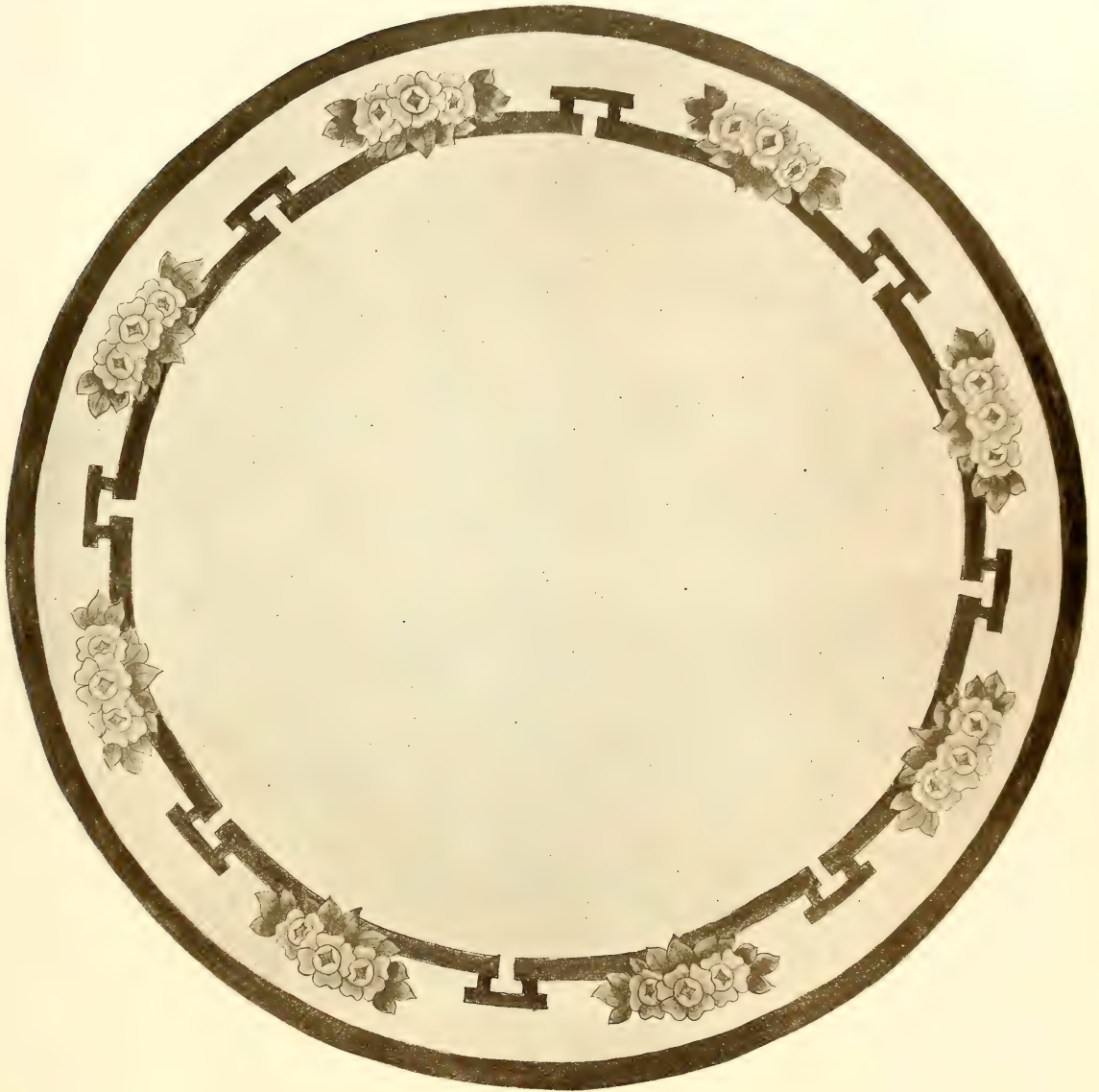
For the second treatment go over all the outlining again, in the same manner you did for the first firing. Having this done satisfactorily, proceed to retouch the larger flowers, using the same red you used for the first painting. A satisfactory outline means a clean, fine, even line, not thick in some places and thin and wavering in others. Sometimes the worker will have trouble with the sugar and water. This is often due to the fact that it is not wet enough. If it seems very gummy you have too much sugar; add a little more powdered black. Sometimes the pen becomes clogged with the mixture. Wash it out frequently and it will make a much better line. The retouching completed, the piece is now ready for the enamels. Enamels for use on china come prepared in two different forms, in powder and in tubes. Workers vary as to which method is considered the best. For general use by the student, the tube Aufsetzweiss is recommended. One point in its favor is that it comes mixed with the necessary oils and needs only turpentine to thin it. Another point is that it is ground very smoothly and needs only a little manipulation to make it work well.

To prepare it for use, squeeze upon the ground-glass slab seven even little piles of Aufsetzweiss. First see that the glass slab is perfectly clean. This is very important as enamel is very sensitive stuff and any dry color which has settled in the grain of the glass will discolor it. Add to the Aufsetzweiss one squeeze Dresden Flux, which you will also buy in the tube. With the palette knife and clean turpentine, mix these thoroughly together, grinding until the mass is perfectly smooth.

This is called the "body enamel". With this and the ordinary mineral colors you may do almost anything. There are a few restrictions, however, and these are in the



BELT PINS, APPLE BLOSSOM—HANNAH B. OVERBECK



PLATE—M. C. McCORMICK

UMBRELLA HANDLE (Page 96)

E. J. Chadeayne

APPLES, Apple Green and Yellow padded on the outer edge of the apples to produce a pretty shading. Leaves, Shading Green, two parts, Moss Green, 1 part, and a little of Fry's Grey for Flesh or Violet. Background, thin wash of Apple Green and Violet. Outline with Grey for Flesh. Stems and trunk, Auburn Brown or dark Brown with Moss Green added. Background for top, thin wash of deep Blue Green or Sea Green.

PLATE

M. C. McCormick

ROSSES—Hancock's Carmine toned with a touch of Brunswick Black, add to enamel mixture of two parts Hancocks hard white enamel and one part M. & H. relief white. (Dresden Aufsetzweis).

Leaves, Apple Green toned with Deep Purple and Brunswick Black, one-eighth enamel. Bands, Gold, outline, Black.

Plate may be left white or tinted a delicate Ivory.



BON-BON OR POWDER BOX—C. S. BABCOCK

use of the reds, or any of the iron colors. When mixed with the enamel, these colors fire out entirely, or else are only an ugly neutral tone. This range of colors includes Carnation, Yellow Red, Blood Red, Yellow Brown, Yellow Ochre and most of the Browns. Outside of these, there is a large list of colors which will be quite ample for the student. Red effects are obtained by painting on the flat color, and it is really rather difficult at first glance to distinguish it from the enamel.

Sometimes the Aufsetzweiss and Flux are found to be very oily when squeezed from the tube. This is due to the oil and the enamel having separated, the oil rising to the top. You may remedy this by inserting one end of a hairpin, stirring it thoroughly about in the tube. This will usually suffice. If not, with the palette knife take up the enamel from the slab and place it on clean blotting paper for a minute or two. Too much oil will cause the enamel to bubble or blister, so care must be exercised. One of the chief reasons that the tube enamel is recommended, is that for the beginner it solves this question of the right quantity of oil, being properly ground and ready for use.

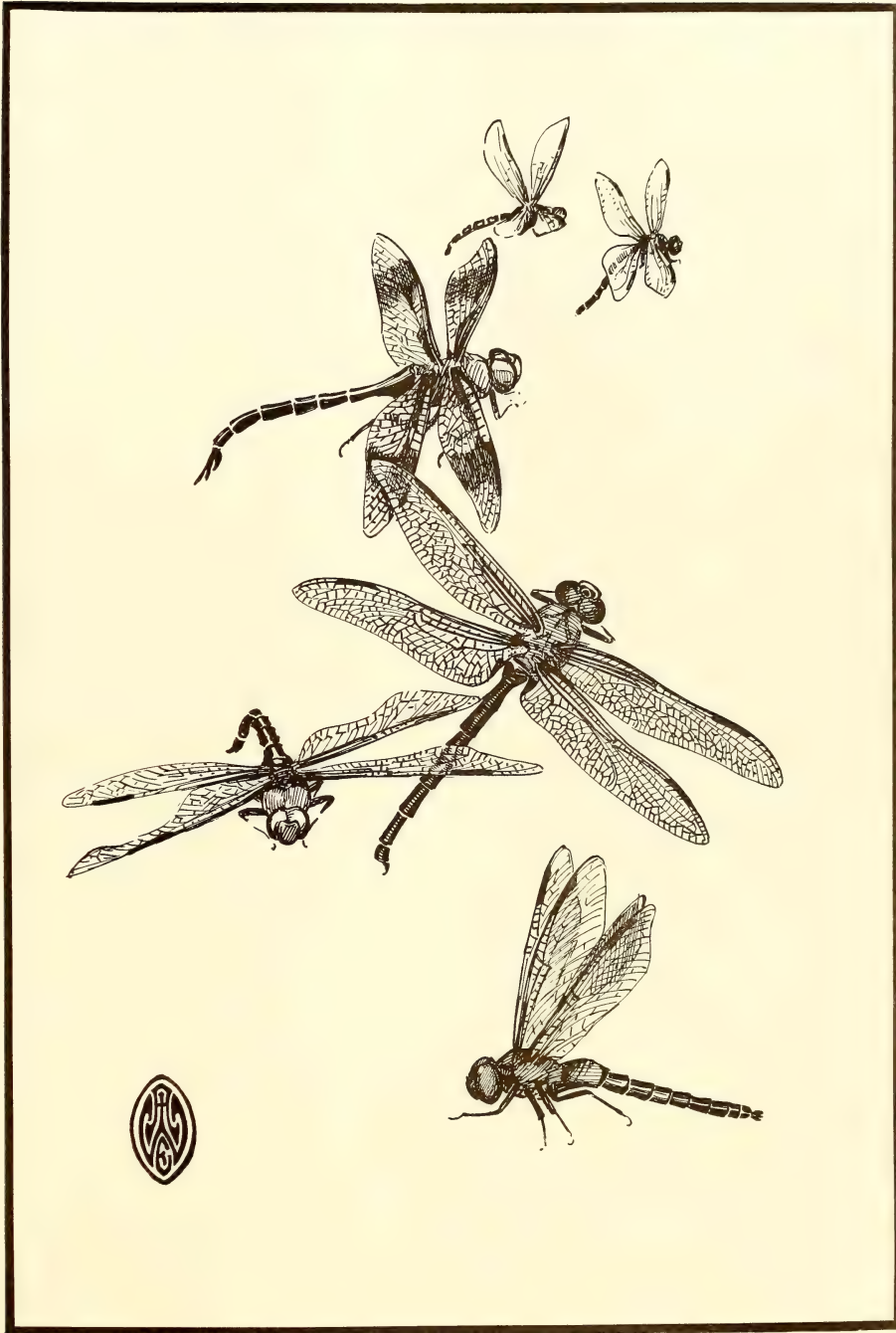
The powdered enamels most used are the Dresden, Aufsetzweiss, or Relief White as it is commonly called, and Hancock's English Enamels, which come in three grades, soft, medium and hard.

The Dresden Flux also comes in powdered form. Place upon the ground-glass slab the required quantity of powdered enamel. Use only enough Dresden Thick Oil to bind it

together, just so it does not crumble. Thin with turpentine until it is the consistency of the ordinary colors. Use the same proportions of Aufsetzweiss and Flux as when using the tube enamel. Some decorators use the English Enamel and Aufsetzweiss. The proportions are $\frac{1}{3}$ Hancock's English hard white enamel and $\frac{2}{3}$ Aufsetzweiss or German Relief White, as it is sometimes called. This makes a splendid foundation or body enamel. For the green leaf forms, take out upon the Palette some Yellow Green, mix this with enough lavender oil to make a soft mass, but not soft enough to flow well. As colors used very heavily will contain a large percentage of flux, very little enamel is needed; so add to the green $\frac{1}{4}$ part of body enamel, mixing it thoroughly together. For the blue, use Banding Blue, adding just a tiny bit of Black to tone it, and the same proportion of enamel as used with the Green. For the yellow take some of the body enamel and add the dry color, using Albert Yellow. Mix this in a little lighter than you wish it to be when fired, as all colors used with enamel are much stronger in tone when fired. The smaller flowers are made with two tones of lavender, using Violet No. 2. The lighter tone has very little color mixed with the body and the darker tone is mixed about twice as strong. Mix sufficient of all of these for the entire piece, as it is sometimes difficult to get the quality of tone just the same if you fall short and have to prepare more. Take the leaf forms first; thin the green mixture with turpen-

tine until it is pretty wet. With the red sable outliner, take up enough color on the brush to flow freely from the brush to the china; the enamel touching the surface and not the brush. Move along rapidly, keeping within outlines and coaxing the color exactly where you want it. If it flattens out too much and spreads and runs, you have too much oil. Dry it out on the blotting paper for a minute or two, and then wet up with turpentine again. If it does not flow freely and easily you have not used enough turpentine. Do not build the color up high. It should be only slightly raised. It is not considered objectionable to have a certain degree of unevenness or wavering in the tone of the enamels; it gives more vibration of color and rather adds to the charm.* This quality is especially noticeable in the fine old Chinese porcelains, some of the pieces seeming to fairly pulsate with color. It is well in carrying through a piece to do all parts of the design requiring the same color before proceeding with the next. This saves endless washing of the brushes, and remixing of the enamels. You will notice that the smaller flowers are shaded. To do this, place first around the center of the flower the lightest tone of the lavender mixture; next, float in around the outer edge of the flower the darker toned mixture. Clean the brush and then moisten it with a little clean turpentine. With this lightly touch the place where the two tones meet and with repeated little light strokes the two tones are

*But do not let brush marks show.



DRAGON FLIES—ALICE E. WOODMAN

These forms lend themselves beautifully for the conventional to be carried out in paste, gold and lustres.



UMBRELLA HANDLE
E. J. CHADEAYNE

blended together. Unless you use an excess of it, the turpentine will not cause the enamel to spread or run and will soon dry out. In this manner you may blend or shade the enamels. Where you wish to use one solid color use it heavy at one end of the form, and adding more turpentine, thinning it as you work towards the other end. Lay in the little yellow forms and then the blue. This is used in the center of the larger flower in the centerpiece, in the ring-shaped part of the large flower in the border, and in the broken bands on the rim. Before doing the rim, lay in the second coat of gold. Let this dry before you float in the blue of the band. Retouch the little block forms with Black, and the piece is then finished and ready for the second and last firing. Do not dry enamels by artificial heat. This often dries the outside too soon, leaving oil underneath which will bubble or cook in the firing, causing the enamels to blister and chip off.

Do not use enamels that have stood on the palette any length of time. Repeated mixing with turpentine causes them to become oily in standing, so it is best to prepare fresh each time you work. A large quantity of the enamel body may be prepared and set aside, but not the body with color. Both French and German china are used with success but some of the French china seems of too hard a glaze to take the enamels.

It is hard for the amateur to distinguish, and, alas, experience seems to be the only teacher. Enamels may be used with unfailing success on Belleek; this is a beautiful soft glaze china originally made in Ireland. The American Belleek is made in Trenton, N. J., and it is from there we obtain the plain, undecorated ware. Some of our leading American ceramists have designed shapes for these potters, and one may obtain especially charming bowls, vases, pitchers, etc.

It is not until lately that much has been made in the line of table service, but now some beautiful things are to be had. The glaze is very fine, and soft enough to take enamels without any danger of chipping. This ware does not require a hard firing and must be fired a little lighter with each successive firing. There are a number of ready prepared enamels on the market.

These are without exception what are known as soft enamels. In this list we find a red enamel; this may be used, as may all of them, on Belleek. Do not use them on French or German china, as nine times out of ten they will chip. Another ware which is delightful for enamels is Satsuma, a Japanese ware which has a very soft glaze.

Few dealers carry it, but occasionally an advertisement of it is to be found in the Art Magazines, such as the KERAMIC STUDIO.

It used to be rather difficult to procure, but quite a bit of it is being imported now for the use of our ceramic workers. The shapes are very often very quaint and interesting. This too, like the Belleek, requires only a light firing. A word here about the use of gold on either the Satsuma or Belleek. The glaze in either case is so soft that the mat gold sinks into it when fired and will not burnish. For this sort of ware, use the mixture of mat gold and liquid bright gold, directions for which were given in the lesson on gold.

The English wares are also of the soft glaze class, but very little is imported of the plain white for decorating. It requires the same treatment as the other soft glaze wares. The student is advised to make a test plate. Mix different colors with the enamel body varying the tone. Place samples of each color on a fair sized plate, carefully numbering each and keeping a corresponding list of the colors on paper. Note the color used, the proportion of enamel, and the composition of the body enamel. The time spent in making such a plate is well invested. It is invaluable as a reference when planning a piece of work. Place the different tones of each color in groups. Try toning the greens with black, or with Ruby or Violet. It can be readily seen of what value such a test plate would be, in making a color scheme for a piece.

Good greens are made from Yellow Green or Apple Green. These may be toned with a touch of Ruby, Violet or Black. To make lighter greens, use more enamels.

Blue—Banding Blue or Royal Blue. This also is toned with Black or Ruby. For blue inclined to a purple tone, use more Ruby. This may also be varied by using more or less body enamel. For turquoise jewels, add to enamel Russian Green which will need to be rather light, as the colors all deepen in firing.

Pink—Use rose, mixing it with enamel, making a much lighter tone, as this fires much deeper. Another method is to paint in the form with white enamel. When this is thoroughly dry, skim over it lightly with a very thin wash of Rose. This must be done quickly and the color must be thin. Lavender oil is a good medium to use in this case.

Violet or Lavender—Use Violet No. 2 and for bluer tones, add Baby Blue. This too is made lighter by adding more enamel.



POMADE BOX—C. S. BABCOCK



Sweet brier.

4B.

(Treatment page 99)

SWEET BRIER—A. F. BRINTON



MORNING GLORIES—MARTHA FELLER KING

Yellow—Albert Yellow, which also may be toned with a bit of Ruby. Adding more Ruby gives a brownish yellow.

By making the test plate and using the different combinations one may become thoroughly acquainted with their possibilities and their limitations. Enamels are sometimes used to simulate jewels, such as the turquoise, pearl pink coral, etc. For this purpose, the enamel is used somewhat stiffer than for floating. Take up a good dab of enamel on the end of the sable brush and drop it on the china. If fairly stiff, it will have a somewhat conical shape, with a sharp point. Moisten the brush with a little clean turpentine as you did for blending the enamels, and gently touch the point. This will quickly soften and round it. Jewels are best used in a setting of raised paste dots. A lesson on paste work will be given later.

Enamel in high relief like the jewels must only be fired once. The flat enamels such as are used in this lesson may, if necessary, be fired twice. Better plan always to have only one firing, putting on the enamel after the piece is in every other respect finished. If a piece is found to have chipped off in the firing pick off all you can with a sharp pointed pen-knife, then rub down with sand-paper or emery

cloth until the edges of the break are quite smooth; lay the enamel on again and refire, giving it a lighter firing. This will often remedy such defects, but still is not always satisfactory; avoid chipping to a large degree by not piling the enamel on the china. To be correct it should be only slightly raised. Work carefully, reading the lesson and thinking out each stage of the process.



MORNING GLORIES

Martha Feller King

PAIN'T flowers with Deep Blue Green and Violet leaving the star shaped form in flower white for the first fire, the leaves are painted with Apple Green, Shading Green, and Moss Green for turned over edges on the leaves. The seed pods are made with Violet and a little Brown Green, the stems are Violet and Blood Red.

SECOND FIRING—Paint a very thin wash of Deep Blue Green over the star shapes in the flower to the very center of blossom, paint a thin wash of Lemon Yellow. The dark spot in flower is Violet and Blood Red.



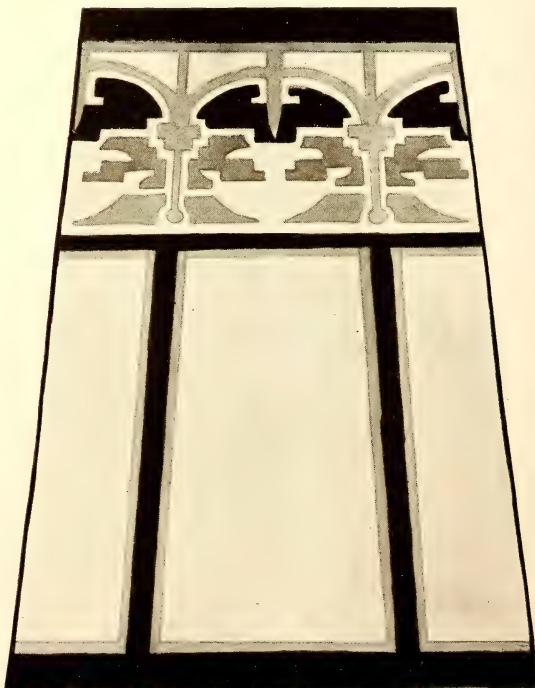
CLARET SET

Martha Feller King

ALL grey in design, Gold. Dark part Hasburg's Antique Green Bronze.

SECOND FIRE—Go over gold if it is not solid looking.

THIRD FIRE—Put a wash of Light Green Lustre over gold and all of the background.



CLARET SET—MARTHA FELLER KING

FUCHSIA

Edith Alma Ross

THIS design would adapt itself well to a cylinder shaped vase by repeating two or three times, then treat it in a Japanese effect with soft Greys and Yellow. Draw the design in carefully, outline the design with Grey for Flesh so it will be a soft Grey when fired, then fire.

SECOND FIRING—Oil the whole vase with Fry's Special oil, pad until quite dry. Allow this to stand an hour, then dust the vase with Pearl Grey three parts, and Grey for Flesh two parts. After this is done, with cotton on the back of a brush handle wipe out the flowers and the lightest leaves. After this is thoroughly cleaned, paint a thin wash of Lemon Yellow on the flowers, and a thin wash of Apple Green on the leaves.

THIRD FIRE—Paint the leaves with Shading Green and Grey for Flesh quite thin for the medium tone and heavier for the darkest leaves. Stamens with a light Violet, stem with Violet and Blood Red.



SHASTA DAISY (Page 91)

Jeanne M. Stewart

THESE blossoms being white, it is well to apply background first, then wipe out design and paint in at once before color dries, that there may be a soft blending of the edges.

A warm grey tone, composed of Stewart's Grey to which a little Pompeian or Pompadour Red and Ivory Yellow has been added, may be used for background.

The shadows in the blossoms are made with Grey, adding a bit of Yellow Green, Ivory Yellow, or Pompeian, as a cooler or warmer shade is desired.

Egg Yellow shaded with Yellow Brown and Wood Brown is used for centers of flowers.

Pad the background over some of the distant petals in second painting only taking out the high lights.

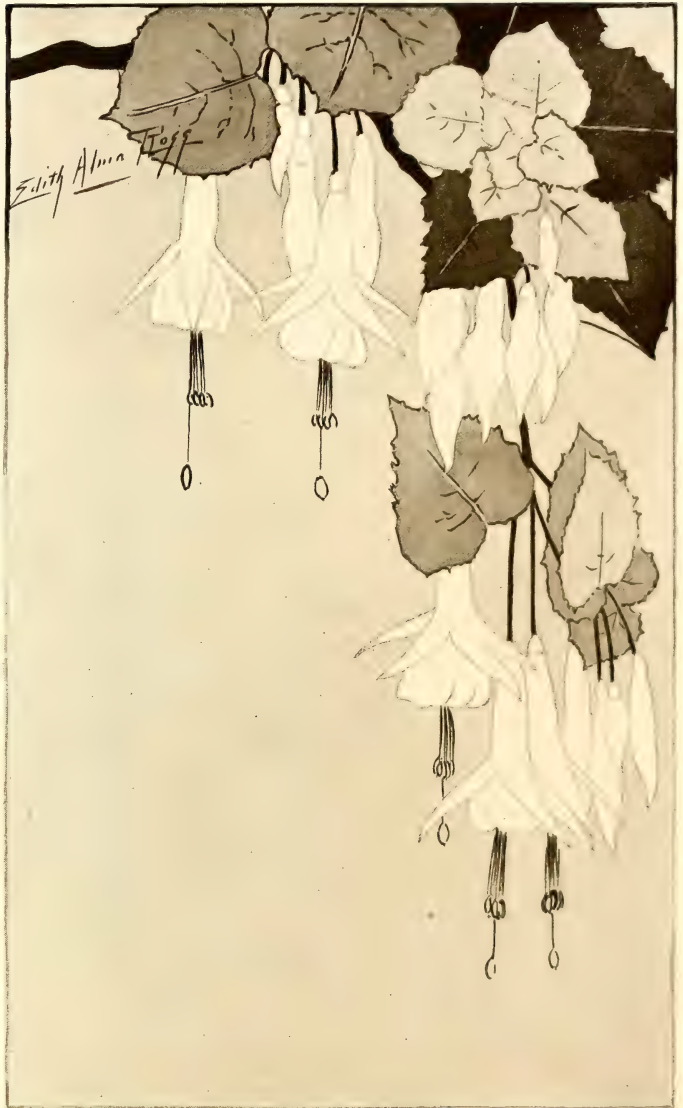
The Shasta Daisy is quite large, flowers being three or more inches in diameter.

SWEET BRIER (Page 97)

A. F. Brinton

PAINT the leaves with Yellow Green and Brown Green, the roses with Rose, centers with Yellow Brown and Brown Green and Yellow, stems Blood Red and Auburn Brown, background with Yellow Brown very thin, Violet and Blood Red very thin. The Yellow Brown of background just under flowers and Blood Red and Violet farther toward outlines.

SECOND FIRING—Touch up the leaves with Brown Green, and Shading Green the flowers. Wash a little Yellow over centers and Rose toward edge of flowers.



FUCHSIA—EDITH ALMA ROSS

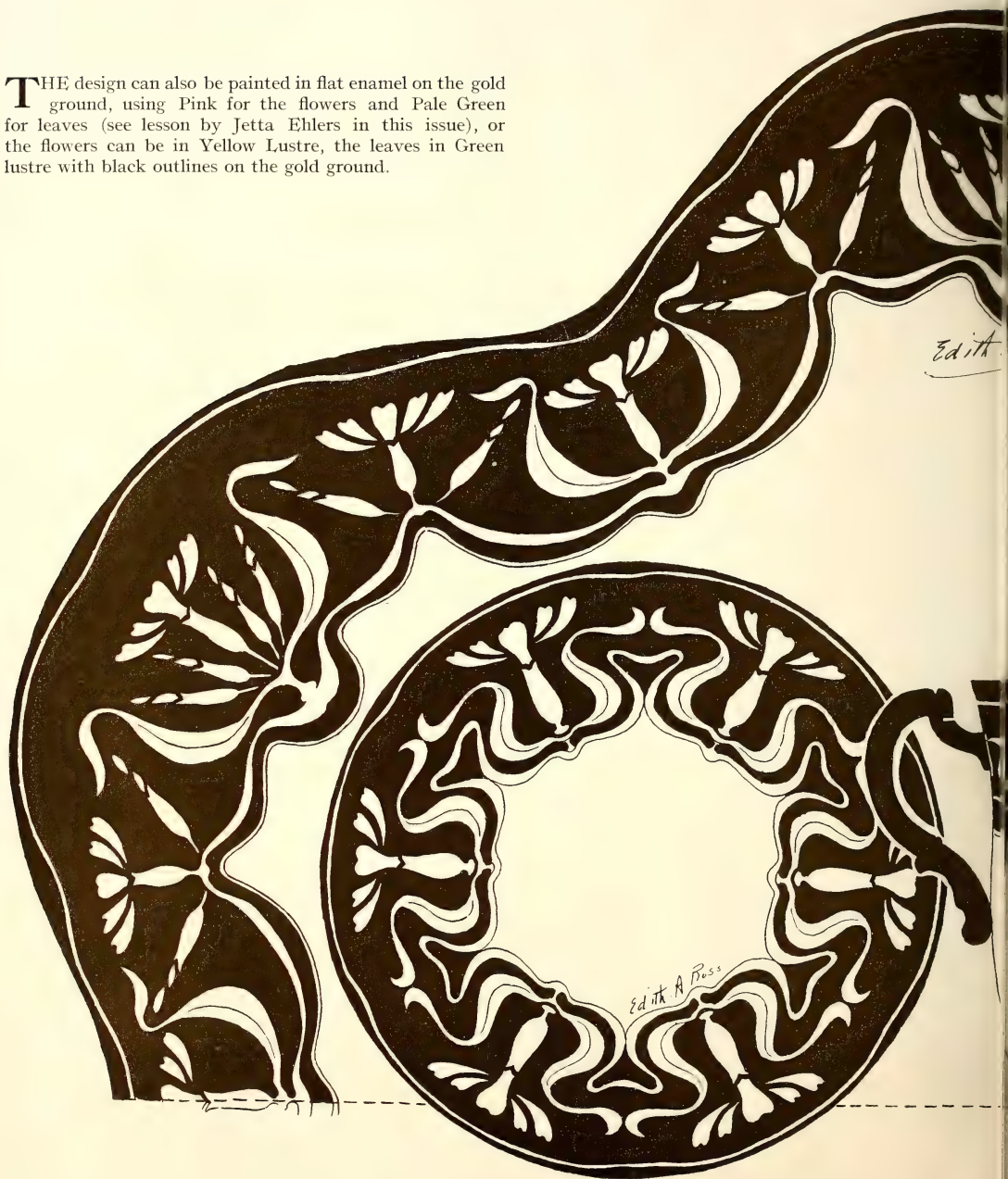
BUCKLE WITH DRAGON FLIES (Page 92)

Treatment by Jessie M. Baird

LIGHTEST parts of design, a thin wash of Albert Yellow with a little Yellow Brown added, all outlining in Gold.

Dark places in wings and the band around the two large light spaces, light green enamel made of Apple Green, a very little Yellow and touch of Black and one-fifth Aufsetzweiss. Outline and cross lines in the body of the dragon fly is in Gold and rest of body is dark Blue, Aztec Blue, a little dry Blue Green, a touch of Black and one-fifth Aufsetzweiss.

THE design can also be painted in flat enamel on the gold ground, using Pink for the flowers and Pale Green for leaves (see lesson by Jetta Ehlers in this issue), or the flowers can be in Yellow Lustre, the leaves in Green lustre with black outlines on the gold ground.



TOILET SET IN GOLD AND



WHITE—EDITH ALMA ROSS



THE design can also be painted in flat enamel on the gold ground, using Pink for the flowers and Pale Green for leaves (see lesson by Jetta Ehlers in this issue), or the flowers can be in Yellow Lustre, the leaves in Green lustre with black outlines on the gold ground.



TOILET SET IN GOLD AND WHITE—EDITH ALMA ROSS

POTTERY CLASS

Frederick A. Rhead

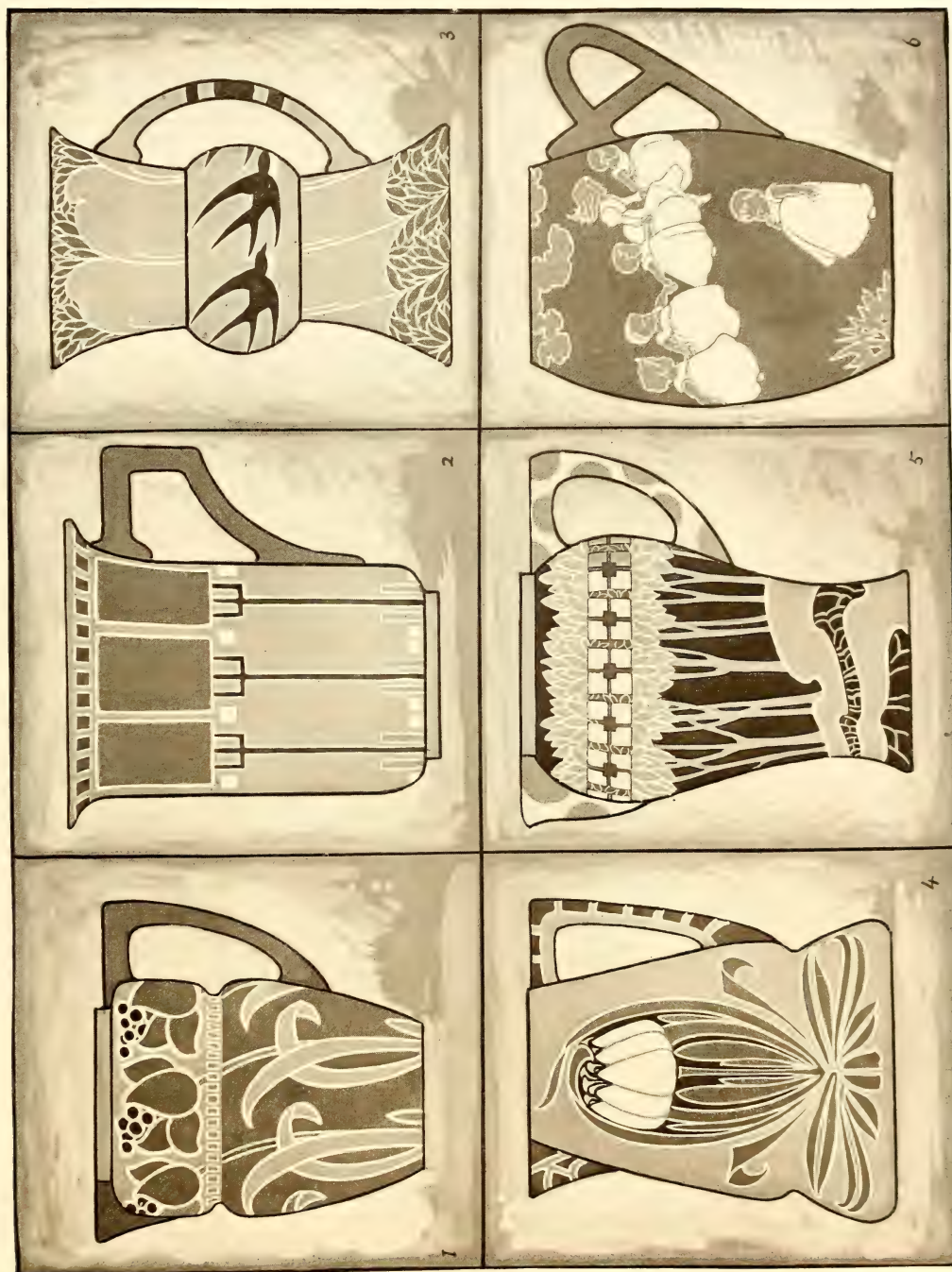
I AGAIN lay stress on the necessity for extreme care in the use of liquid underglaze colors. Every stain will be plainly seen when the ware is fired, and no mistake can be obliterated. Even if done on unbaked clay, a mistake cannot be scraped or scratched out, for the color sinks into the clay. On thin pieces it will often be noticed that the color has gone right through the ware and a soft reproduction of the design is seen on the inside of the piece. This happens most frequently when the ware is extremely porous, and too much color has been used. It should be remembered that only the thinnest possible wash is needed to make a solid color. Repeated washes do not make the color any darker or more level. As a general rule, it will be found that in designing for these colors, small pieces will be more effective if decorated with simple narrow bands and borders, leaving the greater part of the piece white, or whatever color the ware may be. The larger pieces will look cold and hard if too much white is seen. Pale green, fawn, lilac or pale turquoise are pleasing colors, and the greater portion of the shape may be effectively covered with any of these tints, especially as the white outline will be more in evidence. Do not let it be forgotten that the white outline is the chief characteristic of this mode of decoration; that the design should be planned for this effect, and that designs having a dark outline do not always look well when the outline is changed from dark to light. Many Persian, Indian and Gothic motifs will repay study and will suggest ways of conventionalizing natural objects without a loss of individuality or modernity. The illustrations are primarily intended to show that considerable variety is possible in the character of designs for reproduction in liquid colors. The first sheet is a series of designs for steins and pitchers. No. 1 is a conventionalization of the seed pods of the iris. As explained in the last lesson, the lines intended to be white are drawn in lamp black mixed with turpentine fat oil. It is essential that

the lamp black be done in an oleaginous medium or the "stopping out" will not be clean. The liquid colors being in an aqueous solution, are prevented from absorbing into the body by the oily "resist". The seed-pods may be painted grey-green, and the background the same color. The background of the neck and the leaves on the body may be pale green, while the handle and spout are dark green. The seeds are brown. The second piece is an exercise in rectangular lines, all the lines being straight, and all the angles right angles. This design is also outlined in lamp black, and the color painted in between the lines. The small square patches are done in solid lamp black. The border of squares at the top, the large oblong patches and the handle are done in mauve or lilac, while the forked stems are painted in brown. The third example, with the border of swallows, may be treated in an equally simple manner. After tracing in lamp black, fill in the leaves with grey, then tint the swallows and the bands on the handle with dark blue. The remainder of the surface may be painted in fawn or lilac. The design for the fourth pitcher is based on the tulip. The flower is painted in solid lamp black, leaving the dividing lines between the petals. The leaves, handle and spout may be done in grey green, and the background brown. In the next design, the white parts are of course painted in lamp black. The dark background is dark blue, the trees, foliage and bands are in light blue. For the sixth pitcher, tint the flesh (after outlining in lamp black) in fawn, the clouds and hair in buff and the remainder in light green. The border designs may be used effectively, and any of the liquid colors may be used. As all the colors are extremely harmonious, and low in tone, it is next to impossible to get an unsatisfactory color scheme, or any other than a harmonious combination even if directly opposing colors are used. It is always advisable to use the lamp black outline when a white line is desired, and I again emphasize the point that the black should be mixed with a third oil, either fat oil of turpentine or linseed oil, and in drawing the outline a brush should be used, as a stronger



BOWL—MARTHA FELLER KING

(Treatment page 104)





FULL SIZE SECTION OF PLATE—HILDA STREET

body of color can be traced on the piece than when a pen is used. In the case of plates, cups and saucers, a variety of pleasing and simple borders may be easily made, the border lines are quickly traced in lamp black with the assistance of the banding wheel and the spaces between the lines filled in with the liquid colors. I give the following warnings to those who are not at all familiar with these colors:

Do not attempt to make a design unless you intend to first outline it in lamp black.

Do not use these colors on a too porous body. The biscuit ware should be just short of vitrified, and should be not too coarse. The average ware of the white ware manufacturer will be found most satisfactory.

Do not wash over a color a second time without first firing the piece to a dull red heat in a china or pottery kiln. When very deep colors are desired, they may be obtained by repeated coats of the same or various colors, but the piece must be baked after each coat or wash.

Do not use one brush for more than one color, and do not allow the fingers to touch the color. It is advisable to use the smallest possible color pans; a teaspoonful of the color will be ample for the average piece.

Do not fail to fire the finished piece to a dull red heat before you glaze it, even if there is no lamp black.

Do not attempt to shade the colors or to wash one color into another. In the beginning be satisfied with flat washes.

I have said nothing regarding the possibility of these colors in connection with mat glazes. They can be used to great advantage by those students who experience dif-

ficulty in getting suitable stains. A white mat may be used and the piece painted in this one glaze and afterward washed over with the liquid color. Unlike the effects when painted on the clay or biscuit ware the colors are clear and strong. The light green, for instance, which is a very delicate emerald green, when painted on the biscuit ware is a strong grass green, equal in strength to that green produced by 3% of copper if mixed in a white mat glaze. Again, unlike the biscuit process, one color may be worked over another without first baking the piece. Of course, it is not necessary to bake such ware; it is fired in the ordinary way.



BELT PINS (Page 92)

Hannah B. Overbeck

PAIN dark parts in Yellow or Blood Red, light parts of design in Grey for Flesh or Copenhagen Grey and medium parts in a mixture of the two. The light lines about designs are in Gold. Instead of the Red, Olive Green, or Hunter's Green, or Rose, or Copenhagen Blue may be used, and instead of Gold in the light spaces about design Silver or Black may be used with good effect.



BOWL (Page 102)

Martha Feller King

DARKEST parts of design Orange Lustre, darkest Grey back of design, Gold. All the lightest parts of design Yellow Lustre and Yellow Brown Lustre over remainder of the design.

BON-BON OR POWDER BOX (Page 94)

C. S. Babcock

OUTLINE peacocks in raised paste. Cover all the birds with gold, except the eyes in the tail feathers. Fill light part of these with Light Green enamel, dark parts, Deep Purple. Dark part of background, Dark Green lustre.

Grey shade in half circles back of heads and in band and lower part of dish, Light Green lustre; leaf forms back of heads, Black. Make little figured bands in Green enamel outlined black. Black bands on lower part of box and leaf forms, gold eyes, same as in feathers on top. Flowers, Light Blue enamel. Stems and light band, Light Green enamel. Outlines, Black.

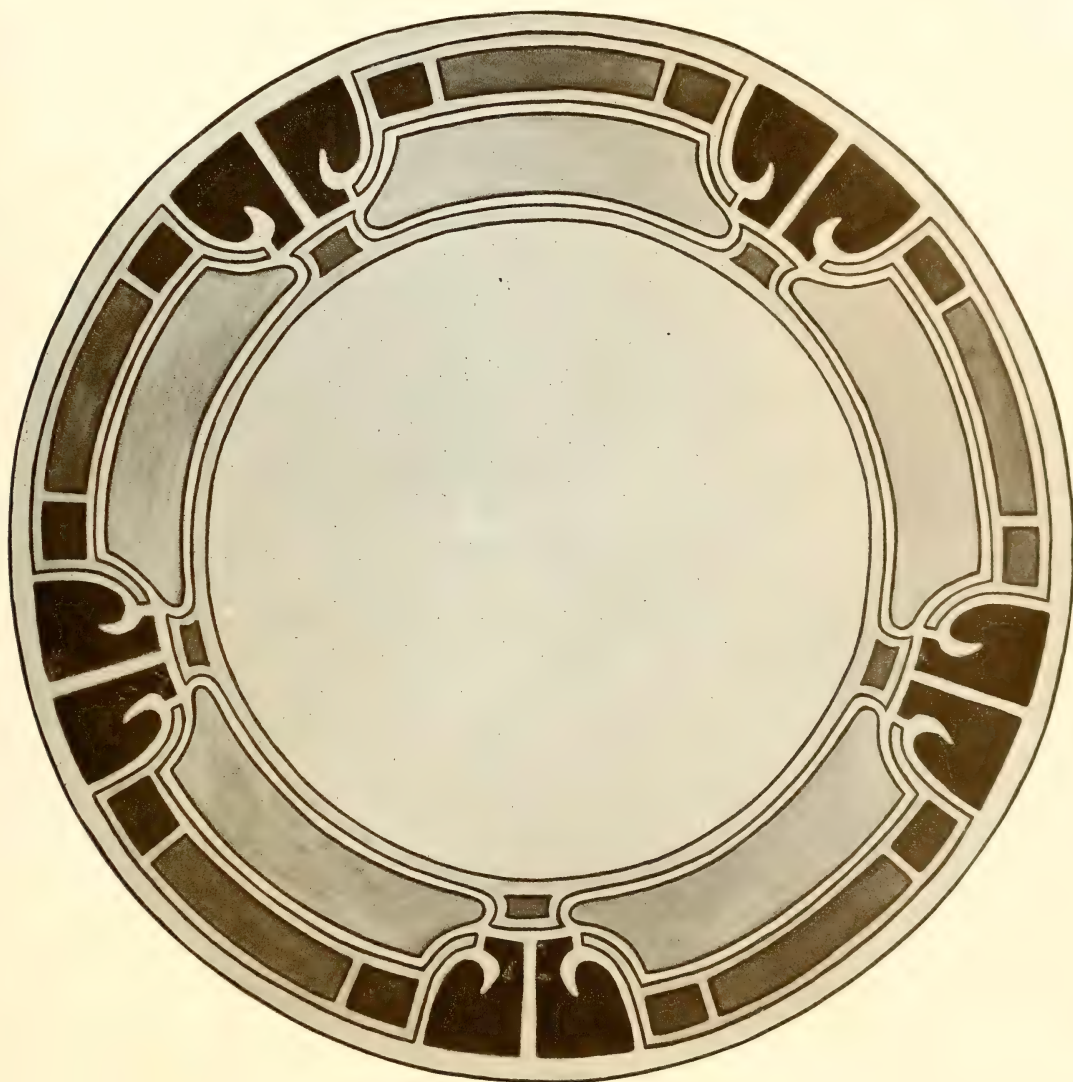


PLATE OR BOWL—HILDA STREET

Treatment by Jessie M. Bard

OIL all dark parts with Fry's special tinting oil and when nearly dry dust into it a mixture of one part Fry's Copenhagen Blue and one part Aztec Blue. Outline with the same color.

SECOND FIRE—Oil over entire band including the blue and dust with mixture of one part Pearl Grey, one

part Copenhagen Grey and a touch of deep Blue Green.

THIRD FIRE—Oil the dark grey in design and dust with same color as second fire adding a little Grey for Flesh and a little more Blue.

This design is also suitable for execution in pottery or underglaze decoration.

BLACK-EYED SUSAN

Treatment by Jessie M. Bard

THIS design can be adapted to a tall slender vase. The flowers are painted in soft Yellow, Lemon Yellow and shaded with Yellow Brown. The centers are Yellow Brown, Blood Red and Auburn Brown. The leaves are Brown Green, Moss Green. Stems are Brown Green and Blood Red. Background Yellow, Brown, Green and Violet.



FLOWERING ALMOND (Supplement)

E. E. Daniell

TREATMENT FOR WATER COLORS

SKETCH in design; wash background with burnt Sienna, Gamboge and a little Cobalt; then paint in flowers with Carmine for the pink, Centers with Gamboge and a little Hooker's Green No. 2; the stems are Burnt Sienna and Payne's Grey; the leaves are Hooker's Green, Lemon Yellow for the light leaves, dark leaves are Burnt Sienna and Hooker's Green.

TREATMENT FOR CHINA COLORS

Sketch in design; paint flowers with Blood Red very thin so it is a very light pink; then the light leaves with Yellow and Moss Green, for the darker leaves use Yellow, Brown and Moss Green, the stems with Auburn Brown and Yellow Brown, the background just a soft wash for the first fire made of Albert Yellow and Yellow Brown with a touch of Brown Green to give it the ivory effect.

SECOND FIRE—Wash rose over the flowers and Lemon Yellow and Apple Green for the centers, strengthen leaves and stems. A thin wash of Yellow Brown and Apple Green over the background.



POMADE BOX (Page 96)

C. S. Babcock

MAIN parts of design and bands in Gold. All small parts painted with Apple Green and a little Sea Green or Russian Green.

SECOND FIRE—put a wash of Light Green Lustre over entire surface.



SECTION OF CAKE PLATE—ANN TYLER KORN



CAKE PLATE, CALIFORNIA POPPY—ANN TYLER KORN Treatment by Jessie M. Bard

PAIN'T flowers with rather a heavy wash of Yellow Brown. Dark Grey in design with either Auburn Brown, Hair Brown or Dark Brown with a little Yellow Brown added. For dark edge and the pointed figure outline around edge of design use the dark Brown with a little

Black added. Three small places in center of flower and the spot at top of pointed figure, Yellow Red.

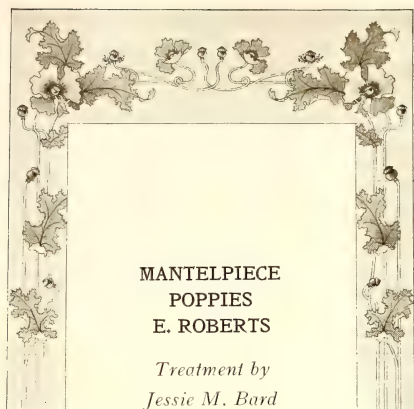
SECOND FIRE—Put a thin wash of two parts Yellow Brown and one part Albert Yellow over the background and do any retouching that may be necessary.



FLOWERING ALMOND—E. E. DANIELL



BLACK-EYED SUSAN



MANTELPIECE
POPPIES
E. ROBERTS

*Treatment by
Jessie M. Bard*

OUTLINE design, Black paint. **SECOND FIRE**—Paint the leaves with Moss Green, two parts, Grey for Flesh, 1 part. The poppies are yellow red, blood red, the stamens are black and the center is apple green. These poppies can be carried out in yellow if the yellow color scheme is preferred. **THIRD FIRE**—Paint the background with Yellow Brown, Yellow and just a little Brown Green so as to have a soft ivory effect.

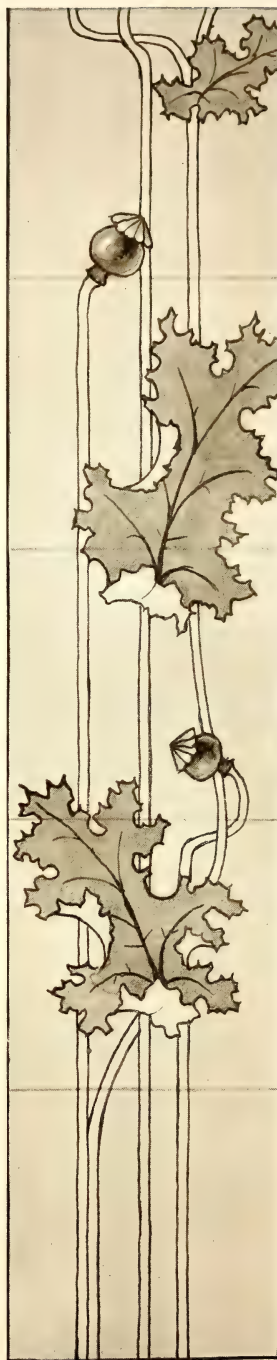


NASTURTIUMS

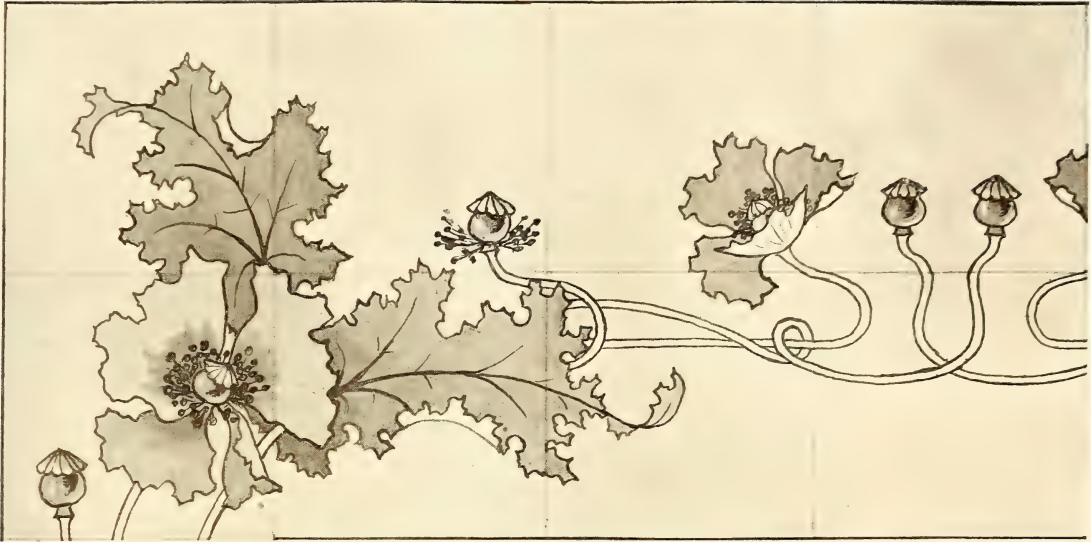
Treatment by Jessie M. Bard

THE flowers are Yellow, Yellow Red for the lighter ones, Blood Red with a little Ruby added for the rich dark ones. The leaves are Apple Green and Shading Green. The background is Shading Green painted very delicately.

SECOND FIRE—Touch up the dark places in the light flowers with Blood Red and Yellow Brown. The stems are a delicate Yellow Green with touches of Pink which is made of Blood Red very thin.



SIDE OF MANTELPIECE
E. ROBERTS



SECTION OF TOP OF MANTELPIECE—E. ROBERTS

ANSWERS TO CORRESPONDENTS

Mrs. W. D. M.—The diameter of Punch bowl in September, 1902, number is fourteen inches. There is no rule for getting diameter of bowl, the design as it is in the magazine is usually the diameter, but can fit a larger dish by leaving a wider edge.

H. S.—If you will take your monogram or design to any stationer they will have the rubber stamp made for you. If you cannot make the monogram you can have it made by a jeweler.



POTTERY AND LEATHER WORK OF NORMAL ART COURSE, SYRACUSE UNIVERSITY—MRS. MARIE LOOMIS, INSTRUCTOR

MOUNTAIN ASH BERRIES

Treatment by Jessie M. Bard

LEAVES are made of Moss Green and Shading Green with touches of Brown Green. The berries are Yellow Brown, Yellow Red and Carnation. The stems are Brown Green and Blood Red. Dark spots on berries are Auburn Brown.



POTTERY WORK, SYRACUSE UNIVERSITY



MOUNTAIN ASH BERRIES

**HIGGINS'**

DRAWING INKS
ETERNAL WRITING INK
ENGROSSING INK
TAURINE MUCILAGE
PHOTO MOUNTER
DRAWING BOARD PASTE
LIQUID PASTE
OFFICE PASTE
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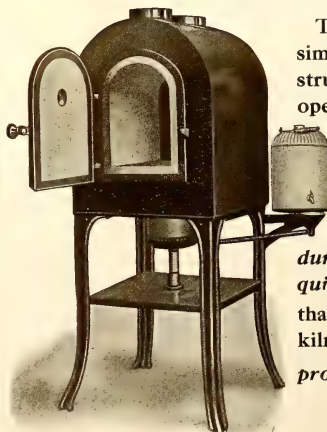
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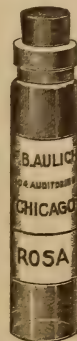
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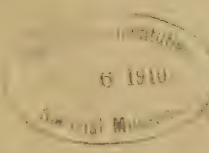
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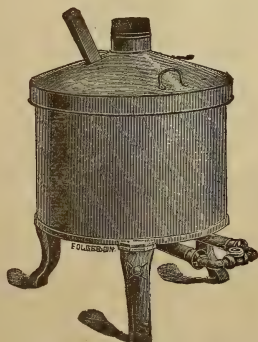
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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR.

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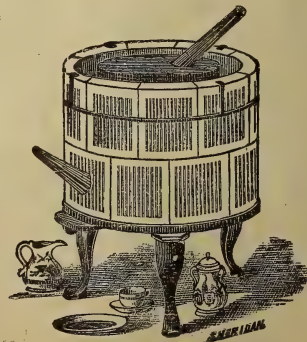
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KERAMIC STUDIO

Vol. XII. No. 6

SYRACUSE, NEW YORK

October 1910



WE present this month a showing of the design class work of Miss Maud Mason, of New York. We regret that through misunderstanding we are unable to show photographs of finished work as we had hoped. Students will find the color sheet of especial value, both as a study in color combinations and as a demonstration of the possible variation of a subject for use as a motif in decoration. The basket of fruit or flowers as a motif admits of an infinite variety of interpretations, both in color and design. This color sheet is from designs by Miss Mason's class.

We would like to call the attention of those who are following the study course in ceramics by Miss Jetta Ehlers, which we are publishing by courtesy of the American Woman's League, to the fact that while we publish the lessons intact, the especial value given to it by the League is that the students do the work and send it for criticism to Mrs. Kathryn Cherry, who is in charge at University City, or they can explain their peculiar difficulties and get help from her. The criticism is the most helpful part of the course. Moreover, those who are trying to become honor students of the League and have a year's tuition at University City, not only free but receiving a salary of sixty dollars a month for expenses, can not do it by simply following the course as published in *KERAMIC STUDIO*. It must be taken up with Mrs. Cherry and she must pass upon one lesson before the student is allowed to go on to the next. Such a student must also take with the china painting lessons the course in ceramic design prepared by Mrs. Cherry, herself. This is the only course in design as applied to ceramics that is published and is of inestimable value to the student of ceramics. Some members of the League, readers of *KERAMIC STUDIO*, have written to Mrs. Cherry that they have had the lessons up-to-date in *KERAMIC STUDIO* and want to begin work with her on the next. This is impossible. Any one taking the League course must begin at the beginning. She will be allowed to progress as rapidly as she is able.

Burley & Co., of Chicago, who have just held a competitive exhibition of overglaze decoration at their shop, as announced in the July *KERAMIC STUDIO*, will send us photographs of the successful pieces and some of the other interesting exhibits. We will be unable to show them before December on account of lack of space.

The November issue will be devoted to the class work of Mrs. Kathryn Cherry, of the American Woman's League. The supplement will be a design of a plate in gold and orange by Mrs. Cherry, herself.

The December supplement will be a decorative study of Larkspur by Miss Selma Case. This flower is so full of

decorative possibilities that we are surprised that so few decorators have used it. We would be glad to have submitted to us, designs on this motif. Another flower which should be more used is the Foxglove, with its spikes of pendant bells of pink or white with spotted throats. The Phlox, too, is still another very useful subject for decoration and not so hackneyed as many that are in use.

The January supplement will be a service or fruit plate of orange tree design, by Miss Mabel Dibble, of Chicago. It will be found very useful and attractive.

The February supplement will be a fine study of pink Rhododendrons, by Alice Willits Donaldson. It is more naturalistic than most of her studies, but extremely decorative and should prove very acceptable to our decorators.

The competition for "Little Things to Make" closes October the fifteenth. We are hoping for a Christmas number very full of these little things for Christmas presents. It will be published in plenty of time to be of use for the holidays. We are preparing a list of useful little objects for decoration, which can be procured for the Christmas trade, together with the addresses of the dealers who can supply them. This will be published in the December issue, coming out the last of November; plates and cups and saucers will not be considered in this competition. Nor any object larger than a small hot water pitcher.

We show this month a photograph of the first pieces made in the new pottery at Halcyon, California. It is the first work of amateurs and all built by hand as they have no potter's wheel as yet. The work is very commendable for beginners and promises well. When they have procured their wheel the decorations, no doubt, will take on a more conventionalized tone. At present the idea of decoration seems more allied to sculpture than to pottery decoration. There is, no doubt, a fascination about modeling natural forms and they have their place even in pottery, as paper weights, small figurines, etc. As decoration, however, they must be conventionalized to be appropriate, as a pottery form must be a thing of beauty itself, and the decoration should be subordinate as in overglaze work. A modeled thing must exist for itself alone. "No man can serve two masters," either the vase or other piece of pottery must be the important thing or the sculptured form. The latter is more beautiful alone than applied to a vase or dish. The vase or dish is more beautiful with a flat decoration which is not fully seen until examined closely, the beauty of the form being the first thing noted.

The pieces illustrated from the Halcyon Pottery show an exceedingly plastic clay, easily adaptable to modeling and carving; none of the pieces showing cracks in drying, while many are very thin and paper-like in effect. It would seem that they might almost make the little Banko teapots, which the Japanese make so charmingly.

A COURSE IN CHINA DECORATION

By JETTA EHLERS

(Courtesy of the American Woman's League)

(CONTINUED)

SEVENTH LESSON—USE OF LUSTRES

LUSTRES almost come under the head of "stains," bearing much the same relation to the ordinary mineral colors, that the varnish stains do to common paint. They have a very high brilliant glaze, and are with a few exceptions very transparent.

The use of metallic lustres in the decoration of pottery goes back several hundred years. The most celebrated wares of this kind being the Saracen, which includes the Hispano-Moresque, and that of Gubbio, made in Italy. Many fine specimens of these are to be found in the great Art Museums. More recently, in the day of our great-grandmothers, we find much of it being used on table ware.

Quaintly flaring cups, with bands of a purple-pink lustre, plates with scattered groups of flowers accented with dashes of lustre, and many similar pieces, were to be found in the "best cup-board" of most homes of that period. Pitchers covered with copper lustre, the shapes often very fine, were very popular.

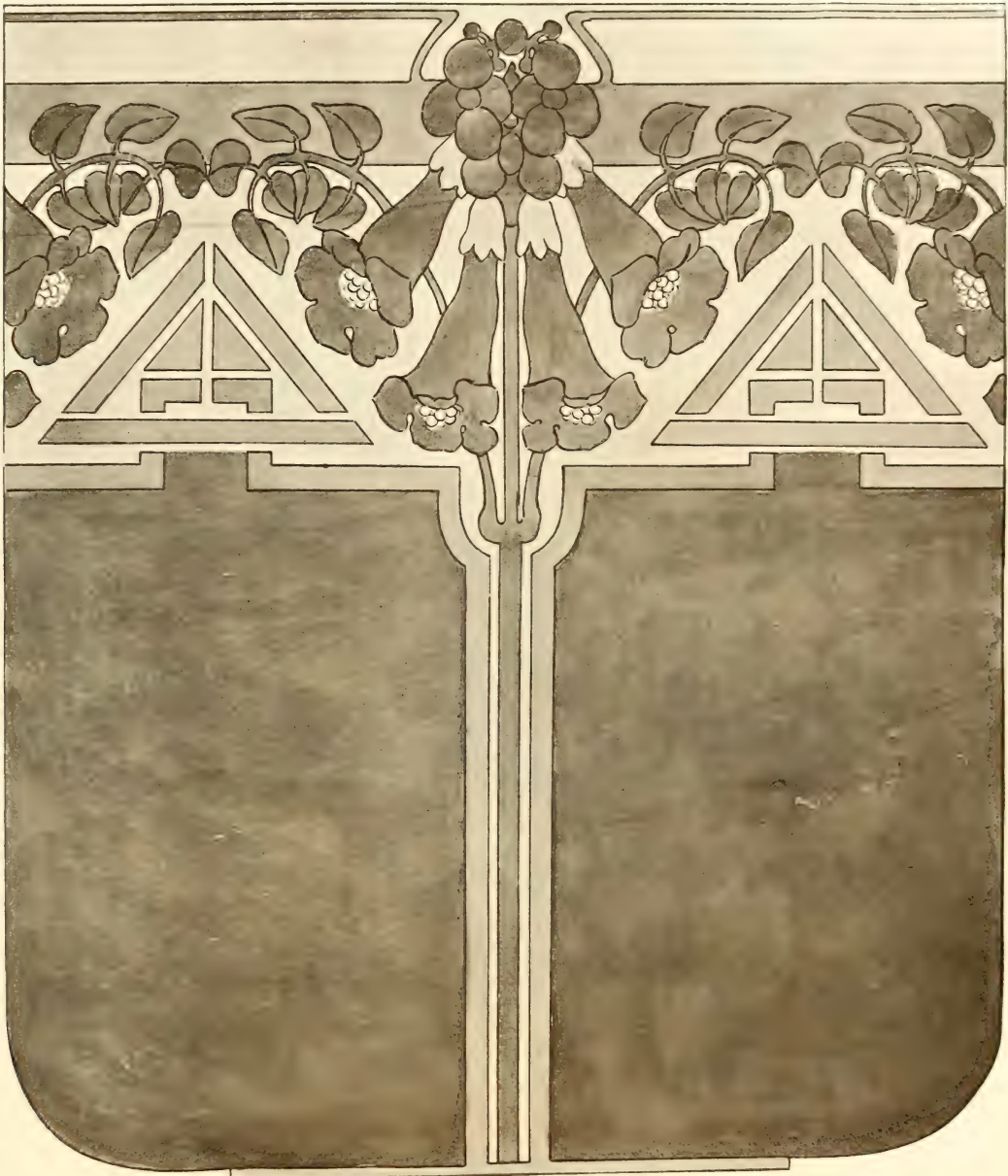
The lustre was frequently relieved and further enhanced by the use of bands of solid color, which were often decorated with gay flowers or tiny figures. Pitchers or mugs of this description, in a good condition, bring very good prices, being much sought after by collectors or dealers.

Pieces of the old silver lustre are also highly valued, and seem to be more uncommon than the copper.

These old pieces are very cleverly imitated at the present time, and it needs the eye and hand of an expert, to distinguish between the real and the imitation. Of recent years much lustre has been used in the decoration of porcelain, its brilliant glaze and color being especially well



CRACKER JAR IN LUSTRE—JETTA EHLERS



JARDINERE TRUMPET VINE MOTIF

Treatment by Jessie M. Bard

OUTLINE design with Brown Green and fire it.

Second Fire—Oil the leaves, stems, the buds just above the flowers and the light bands and when partly dry dust with two parts Yellow Brown and one part Moss Green. Clean off any color that may have gone over the outline. Paint a flat wash on the flowers of one part Albert Yellow, one part Yellow Red and two Yellow Brown. The light center

in flower with a thin wash of Albert Yellow with a very little Yellow Brown added to it, the light cap on flower Yellow Brown.

Third Fire—Oil the dark background in lower part of jar and the dark part near the top and dust with two parts Pearl Grey, one part Brown Green and one Grey Yellow. Paint the light background with a thin wash of Grey Yellow.



SURFACE PATTERN

MISS MASON'S DESIGN CLASS

Motif, basket of flowers, giving interesting background spaces.
For wood block printing.

adapted to conventional or purely decorative work. Lustres wear about as gold does, and that means that they do not wear particularly well. Like the gold they do not unite with the glaze, but remain on top. Bearing this in mind, do not use lustre, for instance, on a set of plates which are to be in constant daily use. In fact their very brilliant coloring makes it a matter for very careful thought in planning table ware. Much greater freedom may be observed in their use on vases, or other purely ornamental pieces, or pieces for occasional table use, such as orange, salad, or nut bowls, bouillon cups, etc. Some few of these lustre colors may be relied upon to come out a certain way, but there is a large element of chance even in the use of these, which perhaps explains their fascination. Beautiful effects are produced by using one lustre over another, each coat being fired before applying another over it. Some exquisite iridescent effects are obtained by their use over burnished gold or silver. Treated in this manner, they produce soft metallic effects which are particularly handsome on small choice pieces for the cabinet, or in combination with lustres used in the ordinary way. This may be still further varied by the addition of ground-laid color, enamels, raised-paste and black or other color outlines. In fact the decorator need feel no limitations in planning an elaborate piece. Just keep in mind the question of the fitness of things.

In a former lesson we considered the suitability of quiet restful things for the table. Be very careful therefore when doing things in lustre for that purpose. A set for black coffee gives one scope for rather rich treatment for example, but be very careful in carrying out such an idea.

Think of it placed on white linen, and in juxtaposition to delicate dainty china.

If it is so strong in color and obtrusive with its brilliant glitter as to practically "down" everything else, do not use it. The table should be kept harmonious in color, a thing of quiet elegance, rather than a motley array suggesting an oriental bazaar.

Before carrying out the problem given with this lesson, the student is advised to make a test plate. Carry each lustre across the entire plate in bands, using a small square shader, making each band as wide as the spread of the brush will allow, and leaving a small space between each color.

With the pen and outlining mixture number each color, or, better still mark with its name. Have this fired, then holding the plate so that the first bands are perpendicular, use the lustres in the same order across the plate horizontally, forming a plaid. Have this fired, and you will then have a test plate showing the quality of each lustre, either used alone, or over each of the others.

While the effect is rather wild, you will find it an invaluable reference when planning color schemes for your lustre work. A word here on the practice of making tests and working out experiments. If our amateur decorators could only see the wisdom of doing so, before undertaking to carry through some of the things they attempt! But with cheerful assurance that "it will all come out right in the firing" they rush at things, and so we have these wondrous specimens of "hand-painted" china. Faced with them, you inwardly groan. Forced to say something you exclaim, "I didn't think you had it in you."

Which same may mean much or little. No worker can consistently do good work, who does not thoroughly know her materials; just as the musician must know his key-board. The test-plate described in this article will help you very quickly to become acquainted with the lustres, and in like manner you may become familiar with the colors, enamels, etc.

LUSTRES FOR GENERAL USE

Yellow Brown	Steel Blue
Yellow	Black
Orange	Copper
Light Green	Ruby
Dark Green	Silver
Opal	Purple
Mother of Pearl	Covering for Gold

MATERIALS FOR LESSON

Copper lustre	Yellow Brown lustre
Steel Blue lustre	Light Green lustre
Overglaze Color—Black	
Brushes—Square shaders, No. 6, No. 4	
Lavender Oil	Outlining Brush
Alcohol	Hard lead pencil
Tracing paper	Silk and cotton wool for pads
Impression paper	Soft old silk to use as cloth to wipe china
Outlining pen	

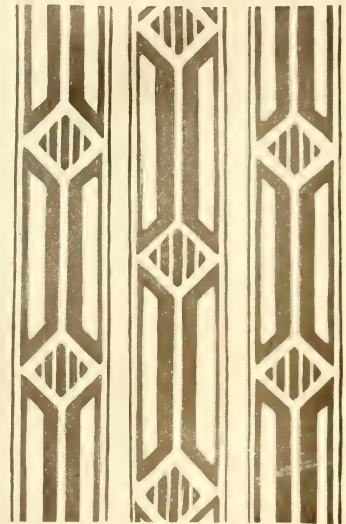
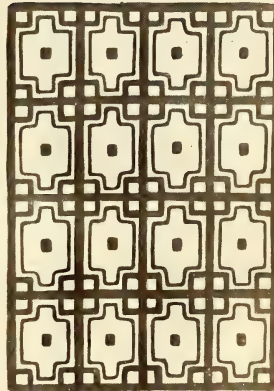
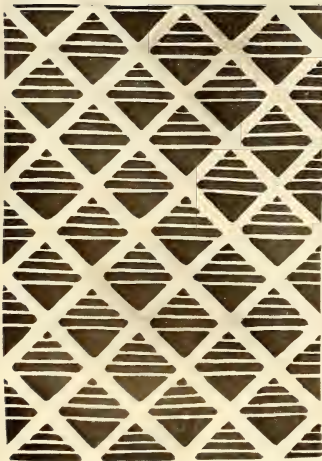
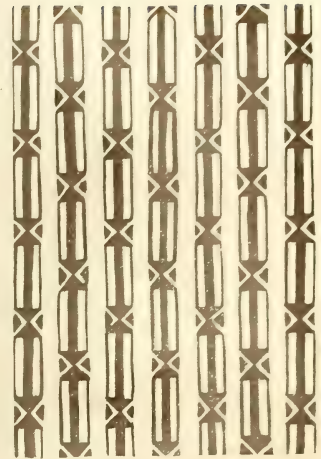
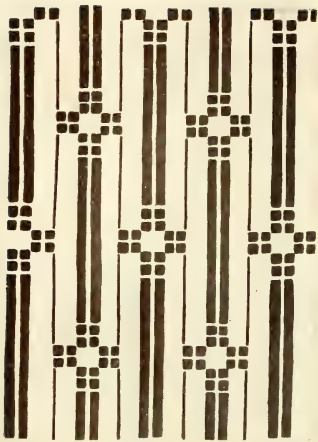
SHAPE TO BE USED

Biscuit Jar, known as the "Mason" jar. The jar for this lesson is the one of German or French make and not the original Beleck one.



BORDER DESIGN

MISS MASON'S DESIGN CLASS



A SHEET OF SURFACE PATTERNS, ILLUSTRATING A VARIED ARRANGEMENT OF LINES AND DOTS.



BORDER DESIGN.



BORDER DESIGN.

WORK OF MISS MAUD MASON'S DESIGN CLASS.



"A MEDIAEVAL HUNT"—PLATE DESIGN—MISS H. HORSFALL.

Lustres come prepared for use in small bottles, in the form of an oily liquid. You will probably be astonished to find that they all look alike before firing, being a light yellowish brown in tone.

A few vary slightly from this, being more grey. They are imported in bulk from the other side, and bottled here. Those put up by different firms vary somewhat viz.:—the Yellow Brown of some catalogues being really Orange. Then again some dealers dilute or "bulk" the lustres, so be particular to buy only of reputable firms.

You will notice that no mention is made of turpentine in the list of materials for this lesson.

There are a few decided "don'ts" about lustre work. One of these is, don't use turpentine in connection with lustres in any way what-so-ever. Turpentine will stain

lustre everywhere it comes in contact with it. Do not therefore wipe with turpentine a piece of china on which you wish to use it.

The careful worker will wash the china in hot water. After drying thoroughly pass the hand quickly over the surface to remove any fuzz from the towel. Where a piece seems comparatively clean, and the water not at hand, wipe thoroughly with alcohol. It is best to use for this purpose a piece of silk, as this does not give off bits of lint and fuzz as cotton goods do. It is necessary to have china upon which you use lustre absolutely clean. It must be handled as little as possible for any moisture from the hands will result in spotted lustre. If you have a linty paint-rag or are wearing a dress which gives off fuzz, the tiny particles will settle in the wet lustre, and while almost



"A MEDIAEVAL HUNT"—PLATE DESIGN—MRS. J. UNGER.

imperceptible at the time, they will cause countless little white specks when the piece is fired.

Another cause of spotted lustre is moisture in the kiln, which settles on the china when the firing gets under way and causes bad spots. This may be done away with by leaving the kiln door ajar about a half inch for the first half hour.

This in no way retards the firing and will do more to insure good firing of lustres than perhaps any other one thing. By leaving the door open in this manner all the fumes and moisture are thoroughly carried off. One of the best helps to putting on an even coat of lustre is to first wipe the surface of the china very lightly with lavender oil. In doing this be particular to use but a small quantity of lavender, only slightly moistening the silk with it. This will leave a thin film of oil on the china which very materi-

ally assists in keeping the lustre open until the padding is finished. This is especially helpful in putting in linings for bowls, etc., or in going over a large surface with a solid tint. Another emphatic "don't" is, do not use the same brush for different lustres, without first washing out all traces of one lustre before using it for another. Where one can, it is best to keep a brush for each lustre. This saves endless washing and cleaning. However it is often the case that brushes are limited in number. Where this is so, wash the brush in alcohol and then with soap and water, rinsing thoroughly. Press out all the moisture you can on the towel, then dry the brush thoroughly by fluffing it against the hand. The heat of the hand will assist the drying and has the added advantage of not making the brush linty. Be sure it is perfectly dry before using as moisture is one of the three deadly enemies of lustre, the other two being dust and



Light and dark arrangement in a square.



Straight line arrangement in a square.

turpentine. Where the brush is thoroughly cleaned and dried in this manner it may be safely used from one lustre to another. Lustres are peculiarly sensitive and are easily affected, hence the necessity of being careful not to mix them. If you keep a separate brush for each color, place a small elastic band around the bottle and when finished with that particular brush, slip it under the band where you will always have it ready for the next time.

When you are through with a brush for the day wash it in alcohol and moisten with a bit of lavender oil which will keep the hair pliable. Do not wash lustre brushes in turpentine; use instead the alcohol or lavender and as a special precaution, a final washing with soap and water,

followed always by a thorough rinsing and drying. A very safe rule in lustre work is to take every possible precaution against carrying one lustre into another.

The ounce of prevention in this respect will save many pounds of cure. Do not put brushes away clogged with lustre. They will become absolutely hard and when you attempt to clean them the hairs will have become so brittle, that the slightest pressure will cause them to break. Your work will be full of broken bits of hair, and as these can not be removed without picking up the lustre, it is quickly to be seen that a little care of the brushes will amply repay you. In fact all brushes used for china-painting, would last longer if treated with more care than they usually receive.



Straight line arrangement in a square.



Design for wood block printing.



Design for a tile. Persian in feeling.

The average amateur lays brushes away filled with color and gummy with oil, and then wonders why the brush "won't work." There is still another "don't" on our list and that is do not attempt to patch up lustre which has become the least dry. If there are any bad places, wipe off the entire tint, using alcohol, and try again. In carrying out a design it is often necessary to take out only a section. In doing this use that faithful tool, a wooden tooth-pick with a bit of cotton, changing the cotton as it becomes soiled. Do not have this over-wet with alcohol very little will do the work.



Design for a tile with Persian ornament as inspiration.

Emphasis is always laid upon cleanliness and neatness in ceramic work. No where is this so absolutely necessary as in lustre work.

Much of its difficulty arises from the neglect of these two cardinal virtues. The lustre is used from the bottle dipping the brush into it, and not pouring the lustre out into a receptacle. This would be wasteful on account of its rapid evaporation when exposed to the air.

As they dry so quickly one must be very expeditious in using them. Though the lavender oil will greatly assist in keeping the lustre open, the work must be done as rapidly



Design for a tile with leaf form as motif.



Design for a tile with leaf form as motif.



Straight line arrangement in a square.



Design for cross-stitch embroidery.

as possible. The bottles are small and easily upset, so to guard against this when using them, stand the bottle in a small glass or cup.

Still another convenient way is to cut holes the shape of the bottles in a box lid into which you may fit them. Cut down the box itself until it is about half the height of a lustre bottle, then replace the lid and slip the bottles into the openings. This may not be a very handsome affair but it is very convenient and serves to keep the lustres up-right. They will not spill so easily if so placed, neither does sediment gather so quickly if they are kept standing. Mark each cork with the name of the contents of the bottle. The

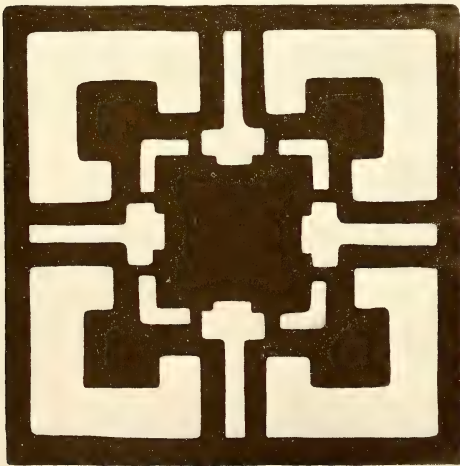
lustres are so sensitive that occasionally the contents of a bottle have been spoiled by coming in contact with the cork from another. Unless your silk is unusually thick and firm, use two thicknesses in making pounces for padding lustres.

If the silk is very thin use even three thicknesses. There are only a few of the lustres that are opaque and these are seldom if ever padded.

These are black, silver, copper and gold. The other lustres may be padded or not, according to the style in which they are used.

Many beautiful effects are obtained on china which has a very irregular surface, being fluted or deeply indented. On a surface such as this do not pad. Fill your brush well with the lustre and let the color run and settle a bit in the modeling. This will produce very rich iridescent effects.

Where the surface to be covered is a smooth one it is usually best to pad the lustre. This is best also where the surface is a large one.



Fine arrangement of a simple theme.



Straight line arrangement in a diamond.



Small plates having for their decoration the simplest arrangement of a flower motif in three tones.

THE DESIGN CLASS

M. M. Mason

THE designs shown in this number of the *KERAMIC STUDIO* were selected from the available work of my classes in New York, Washington and Indianapolis; and I regret that there was not room for much other work which was equally interesting.

Our object in these classes is a study of the principles of design and their application to various craft purposes. As a thorough and all round appreciation of art expression is never attained through the study of one subject, therefore we endeavor to adapt our ideas, in accordance with art

principles, to the various crafts—primarily to the decoration of porcelain, as a large majority of the class are interested in that special craft, but also to surface patterns for numberless purposes, block printing, stenciling, weaving, embroidery, etc. First we begin with the simplest of motifs, lines and dots, composing border and surface designs, and keeping in mind the principles of arrangement, etc. From this, the work is developed step by step, to more complicated and imaginative motifs.

For the subject of some of our plate designs "A Medieval Hunt" was the motif, again "A Basket of Fruit," or "Flowers", etc.

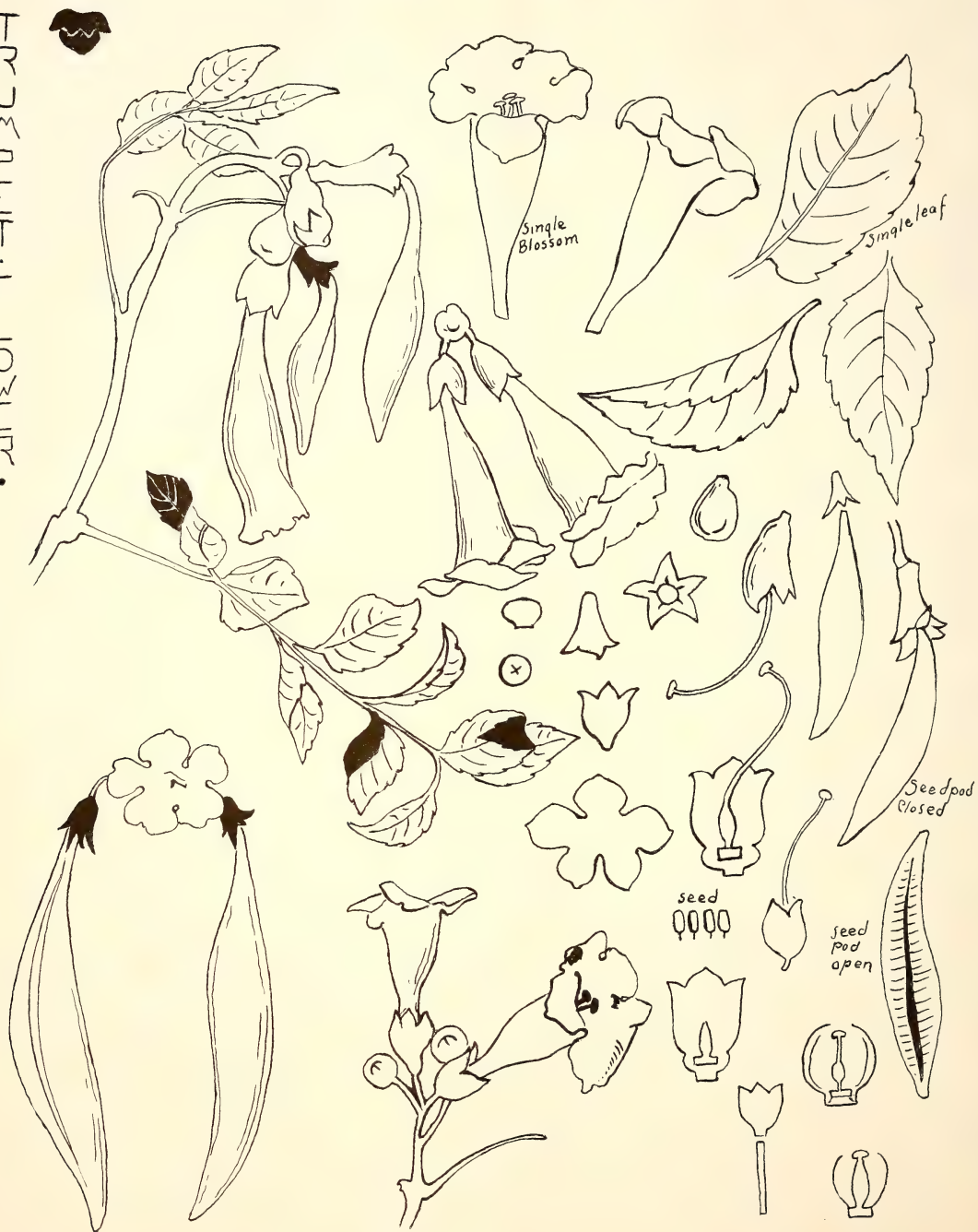


Design for a wood block.



An arrangement in a circle based on a flower form.

TRUMPET FLOWER.



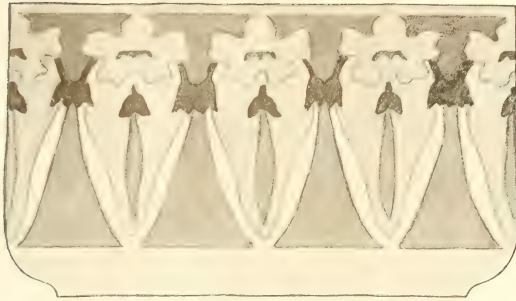
TRUMPET FLOWER IN DETAIL—ALICE SHARRARD



TRUMPET VINE—M. E. HULBERT.



TRUMPET FLOWER IN DETAIL—BESSIE LEMLEY.



SMALL BOWL—ALICE SHARRARD



TRUMPET FLOWER MOTIF—BESSIE LEMLEY

SMALL BOWL

Treatment by Jessie M. Bard

OUTLINE and caps of the pods in gold, also a band at top and bottom.

Second Fire—Center of blossom Albert Yellow and a very little Yellow Brown painted in quite heavy and a thin wash of the mixture over the dark pod. Light background is a very thin wash of Yellow Brown two parts and one part Yellow Green. Lower part of dark background is Yellow Brown Lustre and upper part is Orange Lustre.

Third Fire—Wash White Lustre over the orange to make it hold and retouch gold.



TRUMPET FLOWER BORDERS

Treatment by Jessie M. Bard

NO. 1—Stem and outline in gold. The long bud is a thin wash of two parts Copenhagen Blue and one part Aztec Blue. Smaller bud a heavy wash of two parts Aztec Blue, one Violet and one Copenhagen Blue.

No. 2—Outline with gold. Bud is Yellow Lustre and stem Yellow Brown Lustre.

No. 3—Leaves and upper band, Apple Green and a little Violet. Caps and outline two parts Shading Green, one part Copenhagen Blue, one-half Apple Green. Blossom and lower band two parts Meissen Brown and one part Yellow Brown.

No. 4—Light blossom and bud Yellow Brown and a little Albert Yellow; dark blossom and upper band, Auburn and a little Yellow Brown; dark centers and caps, Auburn and a little Black.

No. 5—Stem, cap and band at the bottom oiled and dusted with equal parts Apple Green and Pearl Grey. Blossom and fine line at bottom in white gold.

TRUMPET FLOWER

Treatment by Jessie M. Bard

FLOWERS, Yellow Brown and Yellow Red for the lighter blossoms and shade with Blood Red, toward centers. Blood Red and Yellow Brown for the darker ones. Stamen are Albert Yellow; caps Moss Green and Yellow Brown. Leaves, Moss Green and Albert Yellow for lights, shading with Brown Green and Yellow Brown. Stems, Moss Green and Violet. Background, Albert Yellow and Moss Green for general wash and around blossoms use Yellow Brown and Brown Green.

Second Firing—Use same coloring as in first fire, strengthening the shadow sides of blossoms and leaves; use quite a little Yellow Red toward center of flowers.

MAPLE SEEDLINGS BORDERS

Treatment by Jessie M. Bard

NO. 1. Outline seedling with Fry's Grey for Flesh, and a little Dark Green. Paint bands with Shading Green and a little Black.

Second Fire—Oil over entire band except seedlings with Fry's special tinting oil and dust with mixture of two parts ivory glaze, one Grey Green. Seedlings may be left white or wash a very thin wash of Lemon Yellow over them.

No. 2—Seedlings white gold. Upper band and stems in Roman gold.

TREATMENT OF COLOR SUPPLEMENT

Maud M. Mason

THE motifs reproduced in color are suggestive of various decorative uses, stenciling, embroidery, block printing and for the decoration of porcelain. In the latter case some of the medallions could be repeated at intervals with intervening panels of color forming borders suitable for punch or fruit bowls. Other motifs in the group are more suited to surface patterns.

In the motifs in which black or dark grey predominates, the best treatment of them on porcelain is to first paint in all the darks with Black to which one quarter French Grey has been added to weaken it, for it is not desirable to have the Black too dense and heavy. After firing: Wash over with brilliant transparent colors, such as Dark Yellow Brown, Persian and Banding Blues, Royal or Yellow Green, Violet and Egg Yellow, in clear flat tones. When the above has been done and again fired, the entire piece can be washed with a mixture of French and Pearl Grey, and when dry, dusted with French Grey, if a soft greyed effect is desired; but if a warm rich scheme is liked better, the colors might be washed with a tone of Dark Yellow Brown to which a little Black has been added and dusted with the Neutral Yellow when thoroughly dry.

For the lower part of the bowl and possibly for the small intervening panels in such a border as suggested, either Neutral Yellow or Grey Green could be used effectively, very evenly laid with Grounding Oil.

RED MAPLE (Page 127)

Treatment by Jessie M. Bard

THE pods are painted with Blood Red; caps of pods, Moss Green. Blossoms, lights are a soft greenish yellow using Lemon Yellow and just a little Moss Green; centers Pampadour and Yellow Brown. Stems, Blood Red and Violet No. 2. Leaves, Moss Green and Yellow for lights and Brown Green and Yellow Green for shadows.



TRUMPET FLOWER.



MAPLE SEEDLINGS BORDERS—MARIAM L. CANDLER.



DESIGNS FROM MISS MASON'S CLASS
BASKET OF FRUIT AS MOTIF

OCTOBER 1910
SUPPLEMENT TO
KERAMIC STUDIO

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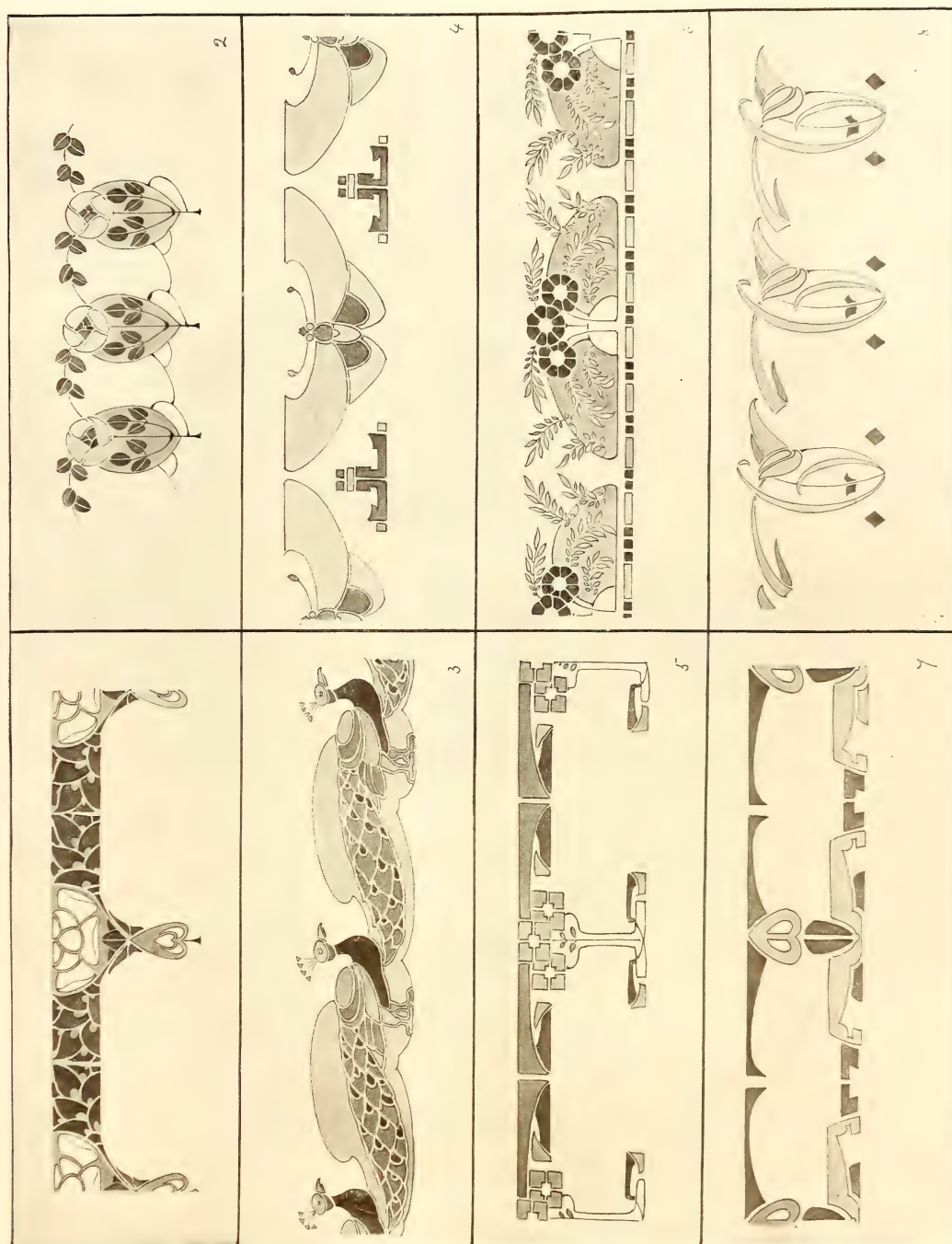


RED MAPLE—A. F. BRINTON.



BRIDAL WREATH—IDA M. FERRIS.

THE flowers are white, delicately shaded with Grey for Flesh, and Apple Green in centers. The stems are quite dark and brownish, using Auburn Brown and Blood Red. For shadow flowers use Violet No. 2 and Blood Red in warm lights and Violet and Deep Blue Green in cool shadows. Background light, use Lemon Yellow, and warm shadows use Violet and Blood Red with a few touches of Deep Blue Green next to the darkest grey shadows.



DESIGNS FOR POTTERY OR OVERGLAZE DECORATION—F. H. RHEAD.



NUT DESIGNS FOR PLATES—E. STONER.

DIVIDE in six equal parts on plate divider; draw the ends of the three panels directly in line with the centre of the plate. The open space should come in line with the center of the opposite panel. Draw the long, circular lines of the panel. If the design is traced, it will insure symmetry and equal spotting of color. Go over the design with India ink, if there is danger of losing your outline. A little experience and care will teach you to avoid this.

The Palette for the six nut plates: Lemon Yellow, Yellow Brown, Finishing Brown, Hair Brown, Dark Green, Brown Green and Yellow Green, Sevres Blue, Ruby and Brunswick Black and Yellow Red.

The background is washed in first and as the general tones run to yellow and browns, lift a small portion of Lemon Yellow to an open space on your palette with your background brush; or for these small panels, a No. 10 square



BOWL (No. 6 Design)—E. STONER.

shader. Dip the tip end of the brush in turpentine and then in medium and color, mixing until the color is absorbed in the brush and when applied will make a long, even stroke. A little practice will teach you if you get it too thin or if it works too dry. The yellow tone is represented by the lightest tone in the study and should be carried almost to the outline of the design. Next apply Yellow Brown which is blocked or clouded over the yellow wash. Pounce this lightly with a silk pad but not enough to dry it or obliterate the blocky brush stroke. Next mix a Grey in your brush of Dark Green, Sevres Blue, using turpentine only. A touch of Ruby can be added to this Grey occasionally which warms it and gives the desired varied tones. With this color over the padded background, paint in the shadowy leaves which are kept flat, and next to the main body of the design occasional darker touches may be blended in of Brown Green and

Dark Green mixed. Take the wet pad which you used on your background, and very lightly and carefully pad the leaves which will soften and give the desired flat effect.

You are now ready for the design. If the color from your background has padded into the main leaves, simply let it draw in with the wash which you put on the leaf, in the same manner that you handle the color for the first wash on the background with the turpentine and oil. If the leaf is green, wash with Yellow Green, adding an occasional touch of Lemon Yellow or Deep Blue Green. The darkest touches are Brown Green and Dark Green. The two colors are mixed in the brush with a small amount of turpentine. Wipe the brush dry (do not dip in turpentine); with a light stroke drawing from the light to the dark, the strokes can be softened.

Wash all brown or reddish leaves with Yellow, always

keeping in mind the proper handling of the color. All washes with oil and turpentine mixed with the color in the brush and the darkest touches with turpentine only. Over the yellow block Yellow Brown, leaving sharp high-lights of the yellow. Now with Yellow Red shade a little darker not covering all the Yellow Brown. The darkest touches are of Hair Brown.

Detail for the shading of the nuts will be given according to the number of the design. Background and leaves should be in before the nuts are painted. Complete each panel at a working to insure the color keeping open.

NO. 1, BEECH NUTS—Wash open shell lightly with Yellow; shade with Brown Green; spike with Hair Brown, mixed with turpentine. Closed nuts are washed with Yellow Brown; shade with Hair Brown; spikes and all stems of same; leaves Green.

NO. 2, THE HICKORY NUT—Outside of hulls wash with Yellow Brown; shade with Brown Green and Hair Brown. Inside of hull and nut wash in Yellow and shade in Brown Green; leaves Green.

NO. 3, HAZEL NUT—Open shells wash lightly in Yellow Green; a little Blue in the lightest one, shade with Brown Green. Nut washed in Yellow Brown; shade in Yellow Red and Hair Brown. Closed nut of Yellow Brown, shaded with Hair Brown. Short leaf of Green; long one of Brown.

NO. 4, ACORN—Wash nut and shell with Yellow Brown. Shade nut with Hair Brown; shell in Finishing Brown; leaf under nut, Red; one under shell, Green.

NO. 5, PINE CONE—Paint spikes first with Brown Green and Dark Green; end spikes of Yellow Green; shadowy ones of Grey. Wash lightest tones on cones with a light tone of deep Blue Green; finish wash with Yellow Brown and shade darkest side with Hair Brown. Accent shells with Yellow Brown on light side, and Hair Brown on dark side.

NO. 6, CHESTNUT BURR—Open burr is washed with Yellow shaded with Yellow Brown, a touch of Yellow Red, and Brown Green. Where the spikes join the burrs, they are Hair Brown, but shade into Green at the ends. Nut is washed with Yellow Brown shaded with Hair Brown. The closed burr is washed in Yellow Green and spikes on dark side of Brown Green and Dark Green mixed.

All stems outlining panels and otherwise, are a wash of Yellow Brown shaded with Hair Brown with the darkest touches of Finishing Brown.

SECOND WORKING—Tint the entire plate with Ivory which is four parts Lemon Yellow, one part Black and two parts Yellow Brown. Apply with oil; pad evenly. Should the background in the panels need strengthening in the darkest part, block the color on again and pad with wet pad. Re-wash and strengthen shadows on leaves, accenting veins and edges with a fine liner and color mixed in brush with turpentine. With a pointed brush, pick out sharp high-lights; accent stems with Hair Brown and Finishing Brown in the same manner as leaves. Wash, shade and accent burrs, shells and nuts with same colors as first working, picking out sharp high-lights the last thing which can be done with the handle of the brush shaped flat.

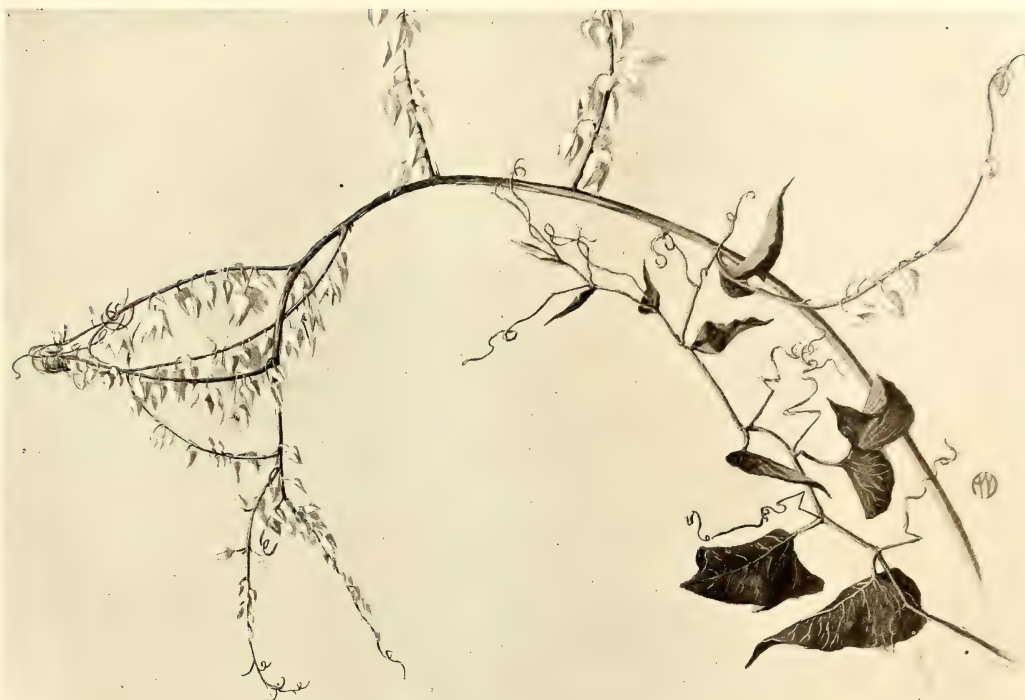
SALVIA

Mary Burnett

THE flowers of the Salvia are a vivid red. The stems of flowers are also red, but a little more brown in tone. The small leaves are a light green but as they grow larger become darker in tone. The stems have a purple tone.



SALVIA—MARY BURNETT



PINK MEXICAN VINE—ALICE WILLITS DONALDSON

STUDIO NOTES

Miss Fanny Scammel, of New York, has given up her classes there and opened a studio in Piedmont, California; her change of address will be found in the teachers' directory. She writes that she can not express sufficient appreciation for the affection and regret shown by her pupils at parting.

The cup and saucer design attributed in August KERAMIC STUDIO to Miss Ophelia Foley is the work of Miss Nancy Beyer. The latter has resigned her position with the Duquesne Ceramic Club and will take the position of Art Instructor at Kendall College, Tulsa, Oklahoma.

SHOP NOTE

Dorn's catalogue of San Francisco has just arrived at this office and we not only congratulate them but the Art Printing Company of San Francisco, which did the work.

SWINDLING AGENT

We have been put to a great deal of annoyance by a swindling agent who changes his name in every town and offers combinations of KERAMIC STUDIO, Palette & Bench, Art Decoratif, Dekorative Vorbilder, etc., at ridiculously low prices. We have repeatedly warned our friends against giving their money to an entire stranger. Is it not better to place your order with a *reputable* dealer or subscription agent to whom you can complain in case of non-receipt of the magazine, or send direct to us? We will guarantee to

take care of your order. We will not, however, be responsible for any orders given to men who claim to be our agents.

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ANSWERS TO CORRESPONDENTS

MRS. O. S. B.—The monogram should face the guest.

MRS. L. L. B. M.—You should have no trouble with Miss Ehler's formula as a great many people use it very successfully; you are probably not using the proper proportions. Another good outlining black is the Muller & Henning Outlining Black. It comes ready prepared; use lavender oil for thinning it. There is no regular rule for using colors as any colors will harmonize if you key them in the same scale. I would advise you to use the treatments given for the different studies in the KERAMIC STUDIO. A good plan is to make a test plate. Divide a flat plate in about 30 sections and take the color combinations given in the magazine and make tests of them on this plate and then you will be able to see what colors harmonize and make combinations of your own.



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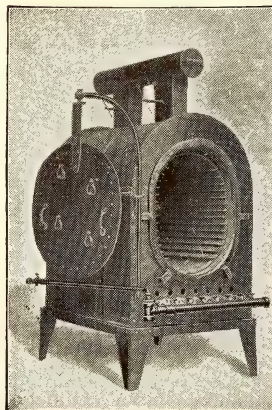


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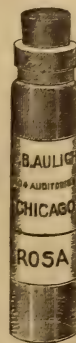
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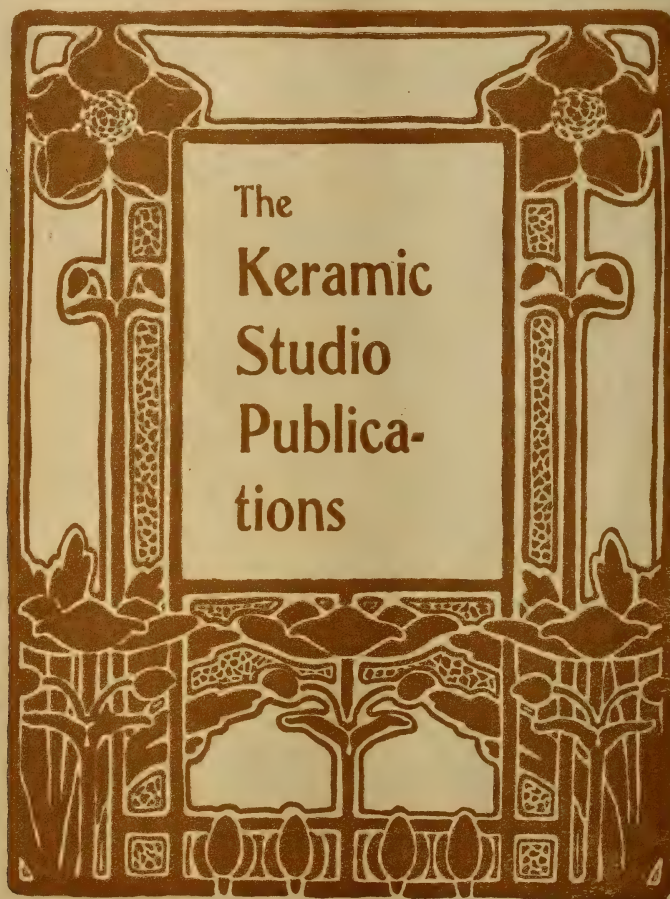
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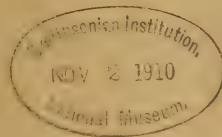
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KERAMIC STUDIO

CONTRIBUTORS

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MRS. KATHRYN E. CHERRY
And her Class in Ceramic Design

TREATMENTS BY
MISS JESSIE M. BARD



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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR.

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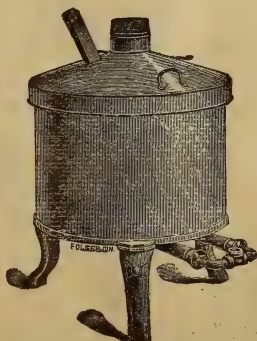
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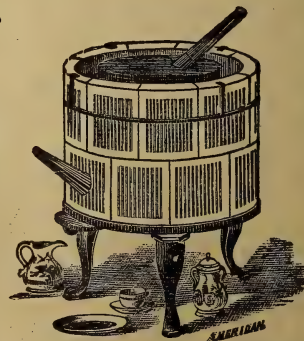
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KERAMIC STUDIO

Vol. XII. No. 7

SYRACUSE, NEW YORK

November, 1910



It is with the greatest pleasure that we present this month the work of Mrs. Kathryn E. Cherry's class in ceramic design in connection with the ceramic department of the Art Institute of the American Woman's League of University City, St. Louis, Mo. We feel that no greater demonstration can be made of the high standard of the work done in that department. We regret that the color study of the plate design by Mrs. Cherry did not reproduce as well as could be desired; however, Mrs. Cherry has made a section of the design and center in black and white by which the drawings may be corrected. It is changed a little from the original as she considers it an improvement. The present showing is of the work of the attendance class in design. Later we expect to show the work of the correspondence class.

The last peep into the garden before closing Nature's book of design, material for the winter shows the hardy chrysanthemums and snap dragon still in bloom. This is truly the "last call" but well worth while. Make haste to add a few more treasures to your storehouse before it is too late.

As we go to press, the designs for the competition in "Little things to make" begin to arrive. There promises to be so many good things that to avoid a deluge we shall regretfully have to sift the material down to the best and return the rest. We fear there will be many disappointed ones, but do try again and next time you may be among the very best.

If this issue does not make many converts to conventionalized design we shall be greatly disappointed. Much, of course, of the beauty is lost in reproducing in black and white. The color enhances the design so greatly. However, the treatments are very clear and easy to follow. Lovers of the naturalistic, do try one!

What sort of competition would you like next? How would you like one for the decoration of a certain shape? say a tea set, or cracker jar, toilet set, etc., etc. Let us know your choice. We have such an abundance of designs on hand at present that we can not have another competition right away. But we would like to know the wishes of our subscribers beforehand.

We have omitted this time the Overglaze Lessons, by Miss Jetta Ehlers, and the Pottery Lessons, by Mr. Frederick Rhead, for lack of space. They will be continued in the December issue and followed by lessons in ceramic design, by Mrs. Kathryn E. Cherry. All three of these courses are printed by courtesy of the American Woman's League and will prove of inestimable value, as none better—we should say none as good—can be found in print elsewhere.

The ceramic department at University City has reopened for the fall and every class is full and overflowing. Mrs. Cherry's class of twenty to thirty attendance pupils and 300 to 400 correspondence pupils attest her popularity as a teacher; and Mr. Rhead's class, while necessarily not so large, is quite as enthusiastic. The sculpture department under Mr. Julian Zolnay, and the drawing and painting under Mr. Vanderpool, formerly instructor at the Chicago Art Institute, are opening under the most favorable auspices, while the crafts departments are being organized as rapidly as possible.

The third volume of Class Room Lessons is about ready to be issued. The subjects are Figure Painting and Firing. These volumes not only contain all possible information and instruction up to date, but are profusely and beautifully illustrated with working designs. The fourth and last volume will follow shortly. The title will be "Conventional Design—Gold and Enamel Work."

In the October KERAMIC STUDIO, three designs by Martha Feller King were, by mistake, credited to Miss Bessie Lemley. They are the Trumpet Vine motif, page 113, the small panel, Details of Trumpet Flower, page 124, and the Trumpet Flower motif, page 125. Mistakes of this kind will occasionally occur, especially if designers do not sign their designs. We would advise them all to follow the example of some of our contributors, such as Jeanne Stewart, Edith Alma Ross, K. E. Cherry and others, to sign their name in bottom corner of the design.

STUDIO NOTES

We understand that in some unexplainable way rumors were circulated in Chicago that Miss Mabel C. Dibble was too ill to teach, even was dead. We are glad to say that Miss Dibble is in good health, has had a busy summer and is preparing for a busy winter. We also are pleased to announce that Miss Dibble was made a Master Craftsman by the Boston Society of Arts and Crafts. It is gratifying to see the talent of good china decorators thus recognized by one of the most exclusive Crafts Societies in the country.

Mrs. A. L. B. Cheney of Detroit, Mich., has removed her studio from 1784 Brush St., to 106 Broadway in the Van Husen Bldg., near Grand Circus Park. An exhibition of the work of her students will be held in her studio about Thanksgiving time.

A COMPLIMENT FROM TENNESSEE.

I would like to take this opportunity of telling you what a pleasure your magazine has been to me during the last few years while I have been a student at the St. Louis School of Fine Arts, and also what a help and joy it has been lately in planning for my own new home.

Very truly yours,

MARION H. CASTNER.



BREAKFAST SERVICE

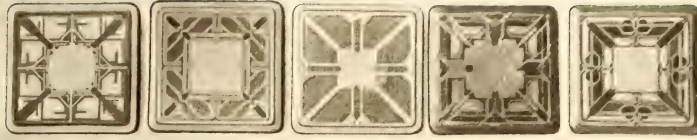


LUNCHEON SERVICE



PLATES IN GOLD AND ONE COLOR

WORK OF CERAMIC DESIGN CLASS, ART INSTITUTE, AMERICAN WOMAN'S LEAGUE,
KATHRYN E. CHERRY, INSTRUCTOR



E. DICE

L. B. HUTCHISON

K. S. HODGDON

J. M. BARD

PAULA FENSKA

TILES



PLATE, BIRD MOTIF—L. R. LIGHTNER

(Treatment by Jessie M. Bard)

The birds and stems are oiled and dusted with Pearl Grey three parts, Violet No. 2 one part and a pinch of Deep Blue Green. The leaf forms are oiled and dusted with three parts Pearl Grey and one part Moss Green.



K. E. CHERRY

A. B. DICE

K. E. CHERRY



JESSIE M. BARD

K. E. CHERRY

K. E. CHERRY

ANNA KREBS



L. R. LIGHTNER

JESSIE M. BARD

L. M. LIGHTNER



PAULA FENSKA

K. E. CHERRY

F. E. SPECHT
K. E. HODGDON

SALAD SET—K. E. HODGDON



K. E. CHERRY



L. R. LIGHTNER

L. B. HUTCHISON

PAULA FENSKA
K. E. CHERRY

L. R. LIGHTNER

LIZZIE ELDER

L. R. LIGHTNER

PAULA FENSKA
WORK OF CERAMIC DESIGN CLASS KATHRYN E. CHERRY,
INSTRUCTOR

CUP AND SAUCER (Page 148)

Jessie M. Bard

PAIN'T a thin wash of Fry's special oil on all of the design and when partly dry dust into it two parts Banding Blue, two parts Copenhagen Grey and one part Copenhagen Blue.



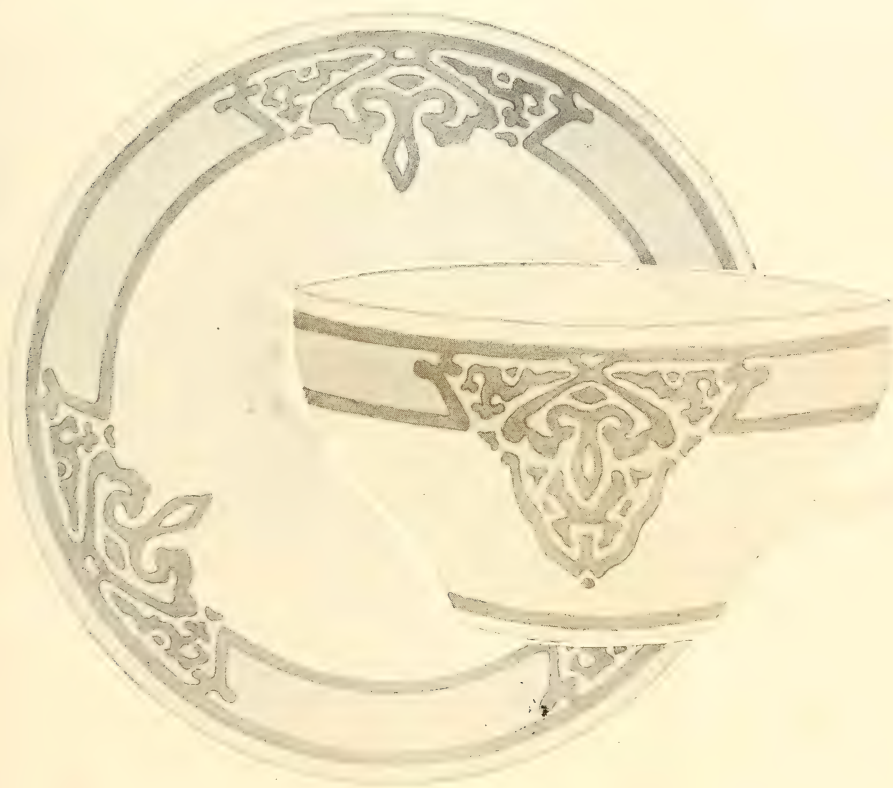
PLAQUE (Page 151)

Treatment by Jessie M. Bard

OUTLINE entire design with Fry's Grey for Flesh. Dark part of two narrow borders next to center design, the two outer bands and the lines forming the panels are antique green bronze (Hasburg's).

Second Fire.—The dark part of bird and all the middle tone of grey in center design dark green lustre, and also the darker design in the panels. Background in two small borders a thin wash of white gold and also in the design just above the panels. The cluster of light spots in the center of the plaque at the right hand is a thin wash of yellow lustre and also the background in the light panels. Lighter grey in bird is light green lustre and also between the two outer bands on plaque and the figure in the wide border next to the center design.

Third Fire.—Thin wash of silver lustre over all the background in the center of plaque; the darkest spots are orange lustre. Thin wash of yellow lustre for background of the wide border and also above panels. Figure in light panels is light green lustre and also the background in dark panels.



CUP AND SAUCER—MRS. L. B. HUTCHISON

(Treatment by Jessie M. Bard)

Trace in design. Oil the dark forms and dust with one part Banding Blue and three parts Pearl Grey and one-half a part of Copenhagen Blue. Clean edges of design and fire. Second fire—Oil bands and dust with Pearl Grey and a pinch of Deep Blue Green.



No. 1
L. R. LIGHTNER

No. 2
ANNA KREBS



ETCHED PIECES BY K. E. CHERRY

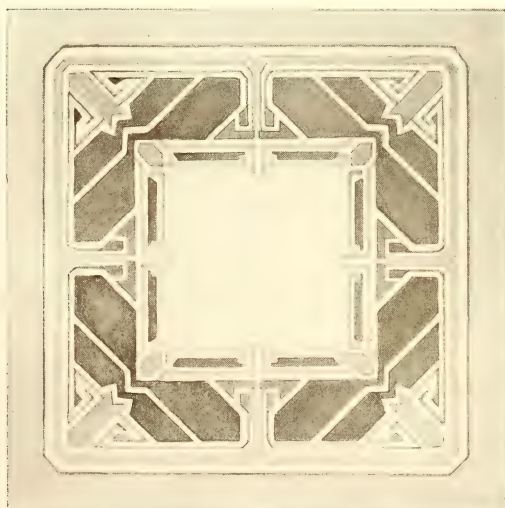


MRS. SIDNEY MORSE
L. B. HUTCHISON

M. A. MULDOON
L. R. LIGHTNER



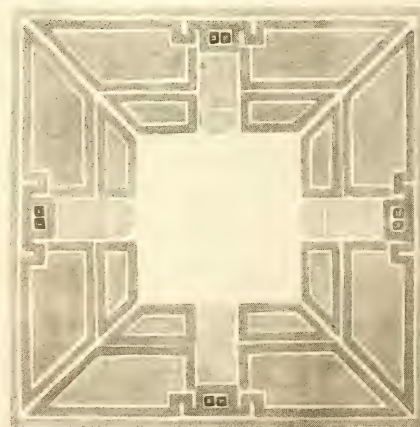
JESSIE M. BARD



TEA TILE—LUCY B. HUTCHISON

THE dark grey is oiled and dusted with three parts Pearl Grey, one part Apple Green, one part Shading Green, one part Grey for Flesh. The medium grey lines and forms are oiled and painted in with Pearl Grey three parts and Apple Green one part. Fire.

Second Fire—Oil the entire tile and dust with Pearl Grey two parts and one-half part Lemon Yellow.



TEA TILE—CARRIE HETLAGE

THE darkest places are oiled and dusted in with three parts Banding Blue and two parts Pearl Grey. The medium tone is oiled and dusted with Sea Green one part, Pearl Grey three parts. The brighter places are oiled and dusted with Yellow Red two parts and one part Ivory glaze.

Second Fire—Oil and dust the entire tile with Pearl Grey three parts and a pinch of Grey for Flesh.



FRIED CHICKEN PLATE—LUCY B. HUTCHISON (Treatment by Jessie M. Bard)

OUTLINE the design with India ink; oil the entire pattern and dust with three parts Banding Blue, one part Copenhagen Grey, and one part Copenhagen Blue

and three parts Pearl Grey. Clean the design carefully and fire. Second fire—Paint over any part of the design so the color will be uniform.



WILHELMINA GUNKEL

CARRIE HETLAGE

K. E. CHERRY



BREAKFAST SET IN DELFT BLUE—F. E. SPECHT

CHOP PLATE—L. R. LIGHTNER
VASE AND JAR—K. E. HODGDON

L. R. LIGHTNER

K. E. HODGDON
F. E. SPECHTANNA KREBS
PAULA FENSKA

L. R. LIGHTNER



JESSIE M. BARD

LUCY B. HUTCHISON

PAULA FENSKA

WORK OF CERAMIC DESIGN CLASS—KATHRYN E. CHERRY, INSTRUCTOR.

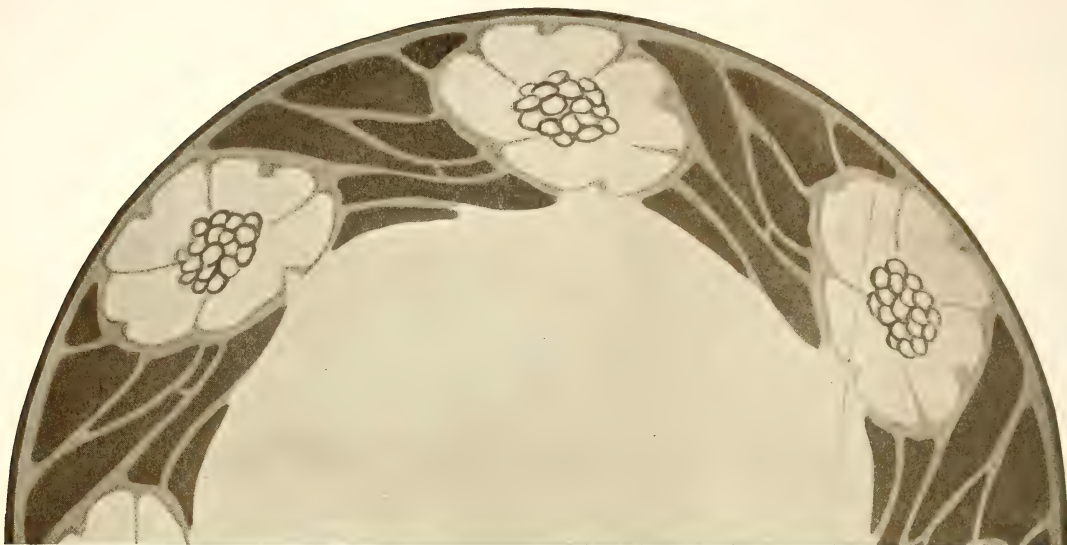


VASE—ANNA KREBS

(Treatment by Jessie M. Bard)

OUTLINE design with India ink. Oil the dark places and dust with Deep Blue Green one part, Sea Green one part, and Pearl Grey two parts. The light places, oil and dust with Pearl Grey three parts, Shading Green one part.

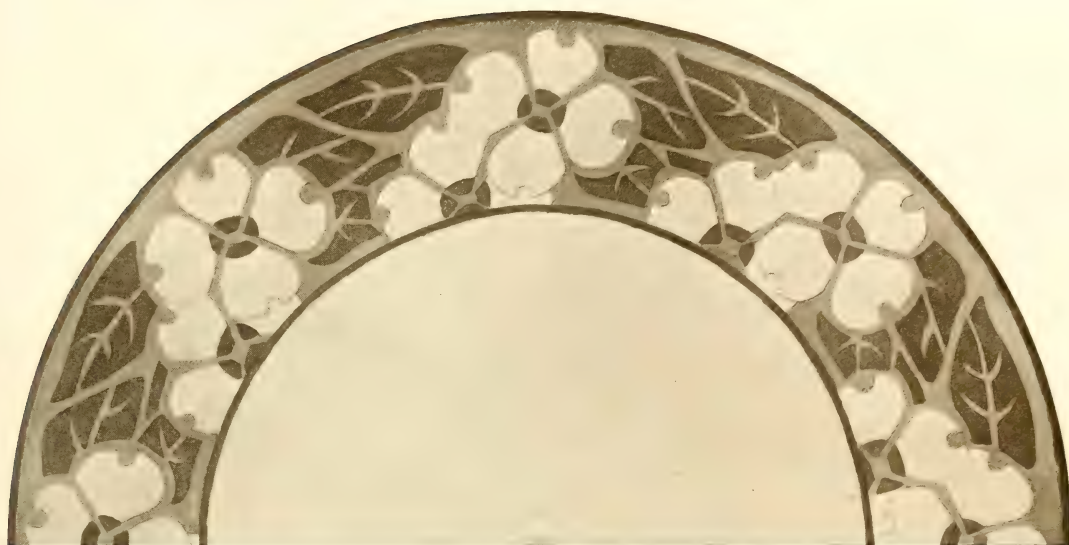
Second fire—Go over design by painting whatever places seem weak. Paint a little Yellow Brown in the centers of the blossom forms and fire. Third fire—Oil the whole vase and dust with Pearl Grey -three parts and one part Apple Green.



PLATE, DOGWOOD MOTIF—K. E. HODGDON



PLATE, DOGWOOD MOTIF—JESSIE M. BARD



PLATE, DOGWOOD MOTIF—LUCY B. HUTCHISON



PLATE, DOGWOOD MOTIF—ANNA KREBS



PLATE, DOGWOOD MOTIF—PAULA FENSKA



PLATE, DOGWOOD MOTIF—F. E. SPECHT

(Treatment by Jessie M. Bard)

The dark parts of each design are dusted in first with Copenhagen Blue one part, Banding Blue one part, and Copenhagen Grey four parts. The lighter tone is three parts Pearl Grey and one part Banding Blue.

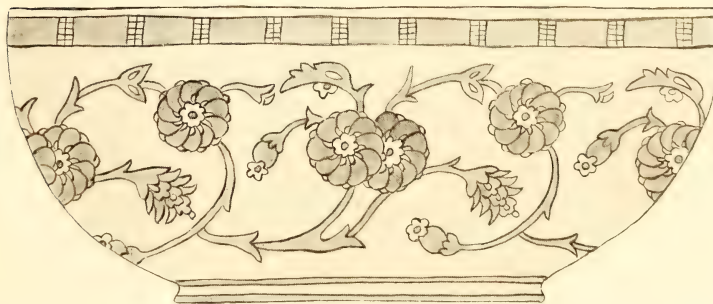
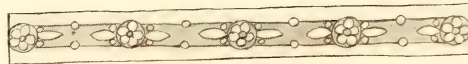


PERSIAN BOWL—PAULA FENSKA

(Treatment by Jessie M. Bard)

TRACE in the whole design outlined very carefully with a very pale grey made by using Grey for Flesh; then fire. Second fire—Oil the dark places and dust with three parts Banding Blue, one part Aztec Blue and three parts

Pearl Grey. Clean the design carefully; then oil medium grey; dust with three parts Pearl Grey and one part Apple Green. The bright centers of the flowers are painted in with Lemon Yellow and a little Yellow Brown.



PERSIAN BOWL—L. R. LIGHTNER

(Treatment by Jessie M. Bard)

Outline design with Outlining Black and fire. Dust flower forms with Pearl Grey three parts, Deeper Green one part; then the stems and bands are outlined and dusted with Pearl Grey four parts, Shading Green one part.



SECTION OF PLATE AND CENTER—K. E. CHERRY



DINNER PLATE—K. E. CHERRY (Supplement)

Treatment by Jessie M. Bard

A FLANGE plate is best for this design. Trace in design and apply all of the mat gold in design and also the silver. For the silver use Hasburg's White Gold applied very thin.

Second Fire—A very thin wash of yellow lustre on border. Paint yellow in centers of flowers with Albert Yellow and a touch of Yellow Brown. Touch up gold and silver where it is thin.



CUP AND SAUCER IN GREY BLUE—JESSIE M. BARD

(Treatment page 139)



NOVEMBER 1910
SUPPLEMENT TO
KERAMIC STUDIO

DINNER PLATE—K. E. CHERRY

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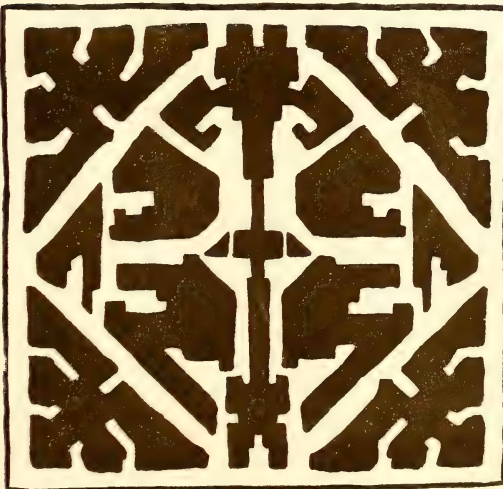
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BLOCK PRINT—L. R. LIGHTNER



BLOCK PRINT—L. R. LIGHTNER

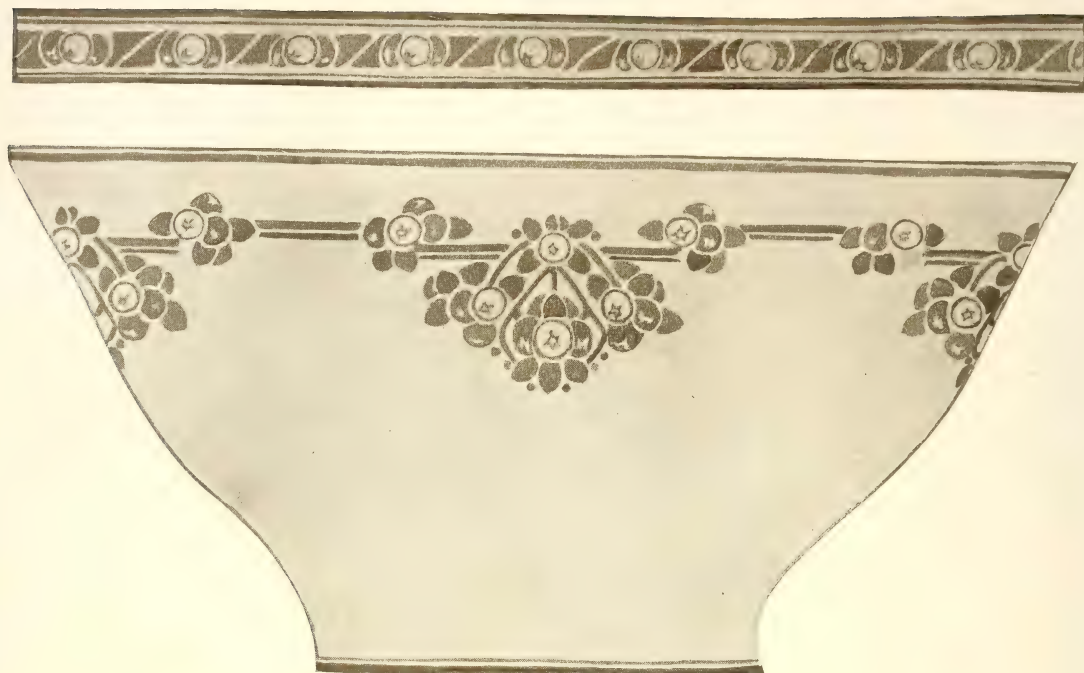


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BLOCK PRINT—L. B. HUTCHISON

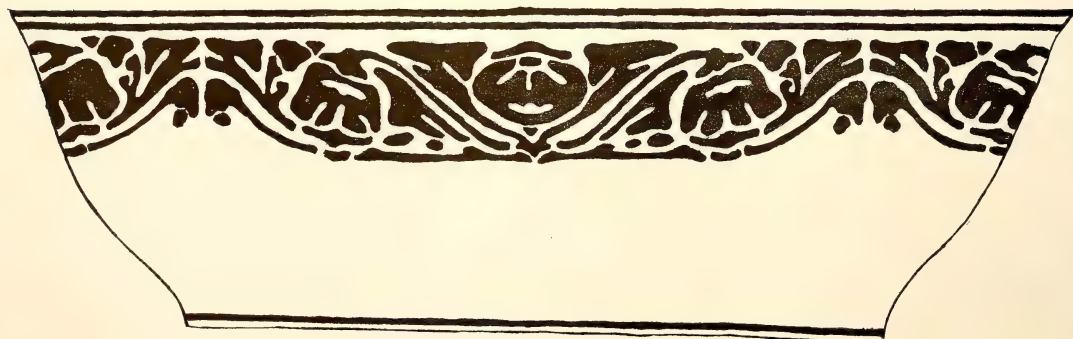
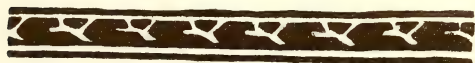
LBH



SALAD BOWL—K. E. HODGDON

(Treatment by Jessie M. Bard)

TRACE in the design and outline with a very thin Grey made with Grey for Flesh. The dark berry forms are put in the first fire in Green Gold, then fire. Second fire—Oil leaves and bands; dust with one part Pearl Grey and two parts Yellow Green and one part Ivory glaze. The white berry forms are left white.



MUSH BOWL—L. R. LIGHTNER

(Treatment by Jessie M. Bard)

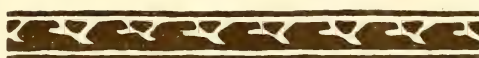


PLAQUE, BIRD MOTIF—L. R. LIGHTNER

(Treatment page 139)



MUSH BOWL—L. R. LIGHTNER



MUSH BOWL

Treatment by Jessie M. Bard

TRACE in design and oil with Fry's special oil; dust with three parts Banding Blue, one part Aztec Blue, two parts Pearl Grey and two parts Ivory glaze.

BELT PIN (Page 156)

Jessie M. Bard

OUTLINE design with Roman Gold. Second Fire—Green gold in all grey places. Paint a thin wash of Albert Yellow and a little Yellow Brown over light back-

ground between design. Space between the design and outer band and the large light space in center of pin, Light Green lustre.

Third Fire.—Darkest places in design Dark Green lustre, light places in the centers painted with Yellow Brown and a little Yellow Red.

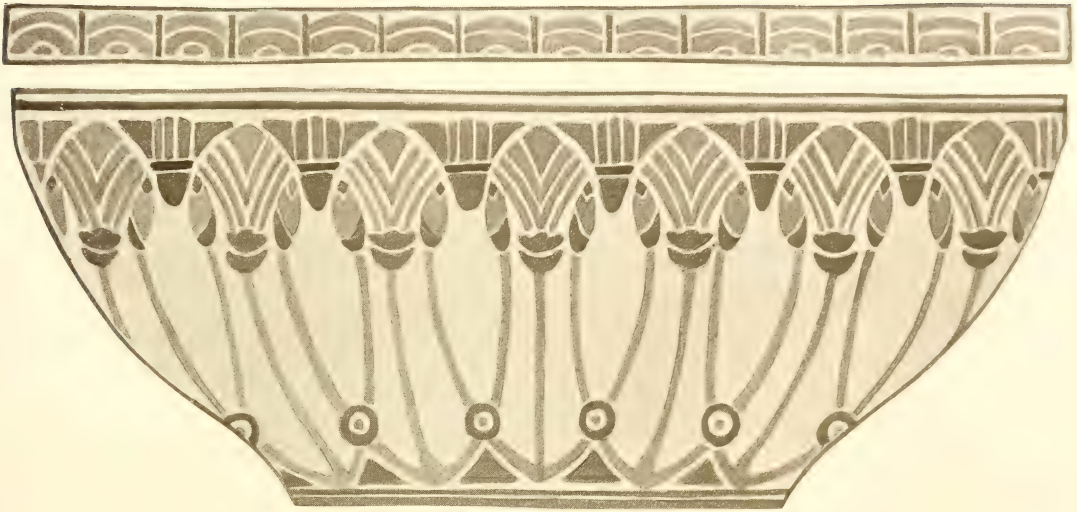


PLATE, BIRD MOTIF—PAULA FENSKA

(Treatment by *Jessie M. Bard*)

THE dark places and bands are oiled and dusted with two parts Pearl Grey, two parts Yellow Brown and a pinch of Blood Red.

The birds are oiled, then dusted with Pearl Grey three parts and one part Lemon Yellow and a pinch of Grey for Flesh.



EGYPTIAN BOWL—M. A. MULDOON

(Treatment by Jessie M. Bard.)

TRACE in design outlined with India ink. Oil the whole design with Fry's special oil and Shading Green. Dust the design with Apple Green one part and three parts Pearl Grey. Second fire—Oil the medium tone; dust with

one part Shading Green and five parts Pearl Grey. Third fire—Oil entire bowl on the outside and the band on the inside and dust with Pearl Grey and just a pinch of Yellow.



EGYPTIAN BOWL—CARRIE HETLAGE

(Treatment by Jessie M. Bard.)

TRACE in the design outlined with grey lines in India ink. Oil the whole design with Fry's special oil, to this add a little Banding Blue; then dust the whole design with two parts Pearl Grey and one part Apple Green.

Clean the edges and fire.

Second fire—Oil the dark lines and forms and dust with two parts Banding Blue, one part Sea Green and two parts Pearl Grey.



PLATE, BIRD MOTIF—LUCY B. HUTCHISON

(Treatment by Jessie M. Bard)

TRACE in design and outline with india ink; oil and dust the birds with Deep Blue Green two parts, Pearl Grey two parts and Banding Blue one part. Then oil all the stems and bands, and dust with Pearl Grey three parts, Shading Green one part. The flower forms are shaded, then dusted with two parts Pearl Grey and one part Palma Rosa.



BUCKLE—CARRIE HEILAGE

Treatment by Jessie M. Bard

PAIN'T in the solid forms in gold. Second fire—Wash light Green Lustre over entire design then fire. Third fire—Go over the lustre in background, leaving the light

forms with the Light Green lustre. Then go over the gold again and put a touch of yellow in the center of the flowers.

ANSWERS TO CORRESPONDENTS

A. H. P.—A great many teachers use the sugar without lining very successfully. You probably used too much sugar; it should be thin enough to flow easily from the brush or pen. The hat pin top can be bought from Maurer Art Supply Co., Council Bluffs, Ia.

L. A. A.—There are two kinds of belleek, one is stamped Willetts and the other uses a palette for a stamp. The Willetts belleek requires a hotter fire than rose—almost as hot as a china fire; and the other requires about a rose heat as it is a very soft ware.

Mrs. R.—The letter should be placed to the right of the handle. It would be alright to use a number of the gothic letters and also to use the band. Narrow simple little conventional borders are used a great deal on cups and saucers.

N. H.—I would suggest placing a conventional design in the circle and a narrow conventional border below the band; carry them out in gold and a sparkle of bright color. We have not published the kind of monogram which you wish. You might have one made by some teacher who advertises designs for rental. Most jewelers will also take orders for them. Correspond with Mr. Aulich, Auditorium Bldg., Chicago, Ill. I am not able to give you the information



PERSIAN BOWL—A. B. DICE

(Treatment by Jessie M. Bard)

OUTLINE design carefully with India ink. Grey the lines by crossing through them with a sharp pen-knife; outline the little flower forms and dust with one part Banding Blue and two parts Pearl Grey. Oil the bands and dust with two parts Banding Blue, one part Copenhagen Blue and one part Copenhagen Grey. Out-

line the vine and leaf forms; dust with one part Apple Green and two parts Pearl Grey. With a sharpened toothpick, straighten out all the forms. Clean the design well and then fire. Oil the half-tone narrow panels, dust with two parts Pearl Grey, one part Deep Blue Green. Go over any parts of the design that may be necessary.



GREY PLATE—K. E. HODGDON

Treatment by Jessie M. Bard

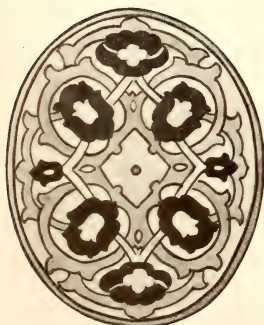
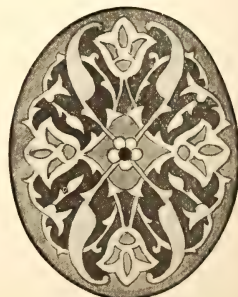
TRACE in design carefully. Oil design and dust with three parts Pearl Grey and one part Copenhagen Grey and a pinch of Lemon Yellow. Second fire—Oil in band and dust with Pearl Grey and a pinch of Lemon Yellow.



BUCKLE—LUCY B. HUTCHISON

Treatment by Jessie M. Bard

OUTLINE design with black; fire. The very dark background is Dark Green Lustre; the medium grey is Yellow Lustre; the white leaf forms is White Gold. The grey places in flower forms is Lemon Yellow painted in.

BELT PIN—JESSIE M. BARD
(Treatment page 152)

BUCKLE—LUCY B. HUTCHISON

A List of White China Dealers in Little Things to Make

Boston, Mass	L. Cooley, 38 Tennyson St.
Boston, Mass	Mrs. H. E. Hersam, 165 Tremont St.
Brooklyn, N. Y.	C. K. Urquhart, 1120 Fulton St.
Buffalo, N. Y.	Mrs. C. C. Filkins, 609 Main St.
Chicago, Ill	A. H. Abbott & Co., 78 Wabash Ave.
Chicago, Ill	Burley & Tyrrell Co., 118 Wabash Ave.
Cincinnati, Ohio	A. B. Closson, Jr., & Co., 110 West 4th St.
Council Bluffs, Ia.	W. A. Maurer,
Detroit, Mich	H. H. Balk & Co., 118 Clairmont Ave.
Detroit, Mich	L. B. King & Co., 103 Woodward Ave.
Indianapolis, Ind	Keramic Supply Co., 658 Lemcke Bldg.
Kansas City, Mo.	Geo. B. Peck Dry Goods Co.
Los Angeles, Cal.	Railsback-Claremore Co., 322 West 5th St.
New York, N. Y.	Art China Import Co., 32 West 20th St.
New York, N. Y.	Geo. Borgfeldt & Co., 16th St. and Irving Place.
New York, N. Y.	Fry Art Co., 41 W. 25th St.
New York, N. Y.	M. T. Wynne, 39 West 21st St.
Philadelphia, Pa.	Wright, Tyndale & Van Roden, 1212 Chestnut St.
Rochester, N. Y.	Geo. W. Davis & Co., 2356 State St.
Rochester, N. Y.	Frank Doehler, Doehler's Block.
Rockford, Ill	A. W. Wheelock, 107 S. Main St.
San Francisco, Cal	Dorn's Ceramic Supply Store, 437 Powell St.
St. Louis, Mo	Erker Bros., Opt. Co., 603 Olive St.
St. Louis, Mo	F. Weber & Co., 825 Washington Ave.
Syracuse, N. Y.	The Hudson Studio Co., 347 S. Salina St.
Trenton, N. J.	Lenox, Incorporated.
Utica, N. Y.	Imperial Art Co., 132 Howard Ave.
Washington D. C.	Sherratt Art Studio, 608 13th St., N. W.



Full size center of plate, by Lucy B. Hutchison,
shown on page 141

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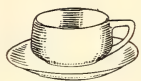
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K 1 Tea Cup and Saucer, \$4. doz., 35c each.
K 2 Bouillon cup and Saucer, \$4.70 dz 40c ea



K 3 Three piece Tea Set,
4 cup, \$1.60 set



K 4 Sugar and Cream, 4 Cup, pair, 85 cents.



K 5 Olive, 9 inch, each - - - 45c
K 6 Salad, 9½ inch, each - - - 60c
K 7 Handled Salad, 9 inch, each \$1.05

HASBURG'S
GOLD **65 C** BOX
\$7.20 DOZEN--ADD 2 CENTS MAIL

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IN STOCK NEW SHAPES

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BRASS
OUTFIT **50 C** PREPAID
INSTRUCTION BOOK INCLUDED



K 23 Sugar and Cream, 2 cup, \$1.25 pair.
K 24 Sugar and Cream, 6 cup, \$1.65 pair.



K 10 Olive, 6½ in.,
each 45c.

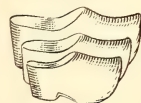


K 14 DRESSER SET--6 PIECE \$2.95

K 15 Tray, 12 in. 90c ea.
K 16 Tray, 8½ in. 60c ea.
K 17 Tray, 7½ in. 20c ea.
K 18 Ring Tray, 25c ea.



K 11 Ten cup and saucer, \$1.70 doz., 4c ea.
K 12 Coffee C. and S. \$5.80 doz., 5c each
K 13 Bouillon C. and S. \$6.30 doz., 65c each



inch doz. each

K 30 Shoe 3 \$1.00 10c
K 31 Shoe 4 1.20 10c
K 32 Shoe 5 1.60 15c



K 38 Match Kettle, 14 in., 10c ea
K 39 Match Kettle, 24 in., 15c ea
K 40 Match Kettle, 34 in., 20c ea



K 33 Sta mp Box, 2 in., 13c



K 35 Jewel Bx. 3 inch, \$2.50 doz., 25c each



K 34 Trinket Hat Box, 2½ in., \$1.40 doz. 15c each.



K 36 Jewel Box, 3 in., 18c ea.



K 37 Table Novelty, 3½ in., \$1.00 doz., 15c each.

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This Chocolate Set

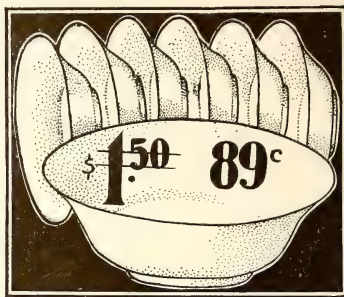
C 100—is in J. P. china; it consists of 7 pieces, a chocolate pot and 6 cups and saucers to match; the regular price is \$4.00, in this sale, for the set \$2.25.

We have arranged a *Special Sale of White China* for Decorating, particularly for our Mail Order Customers, so that we may induce them to send us their Christmas order.

We Pay the Freight

ON THE SPECIAL SALE PIECES

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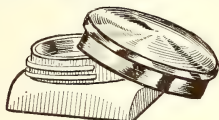
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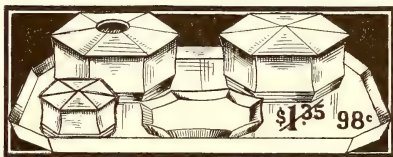
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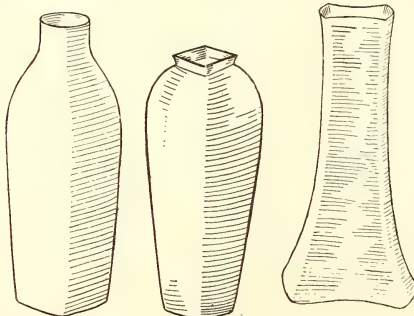
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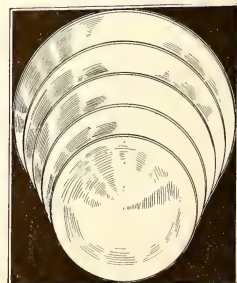
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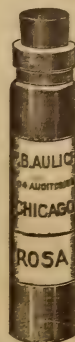
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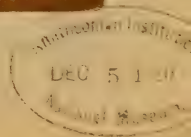
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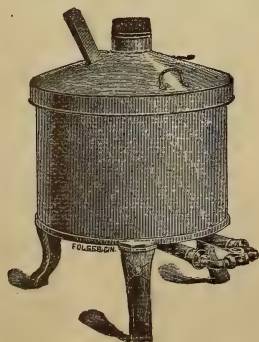
A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR.



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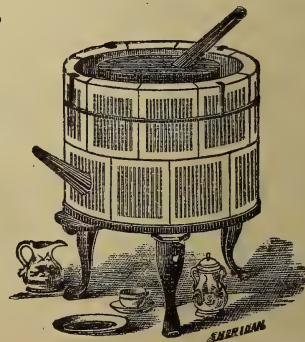
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KERAMIC STUDIO

Vol. XII. No. 8

SYRACUSE, NEW YORK

December, 1910



MERRY CHRISTMAS to you again! This makes the twelfth time that we have exchanged the season's greetings with you and we hope to greet you again with Christmas cheer at least twelve times more and twelve times twelve. Though our editor may have gone by that time to join the great majority and mayhap other editors will have followed, still, like the brook, our editors may come and editors go but may KERAMIC STUDIO and the good ceramic work go on forever!

We are receiving many appreciative letters from those who are following Miss Ehler's course in overglaze decoration printed by courtesy of the American Woman's League, and we are chuckling inwardly at our good luck at securing this course for our subscribers, and again as we think of the other card we have up our sleeve, which will follow Miss Ehler's lessons; in fact we have two more cards each equally valuable to ceramic workers, and before these are used up we shall hope to have turned up others in our search for the best of everything for our readers. By the bye, it may be interesting to those who are following Miss Ehler's course, to know that there are over three hundred in Mrs. Cherry's correspondence class who are taking up this course with The American Woman's League, and really remarkable results are being shown, as could hardly fail to be the case with the conscientious work done by both the pupils and instructor. The work has now increased to such an extent that Mrs. Cherry is aided not only by her sister and secretary, Miss Jessie Bard, but by four honor students. Mrs. Cherry has promised us a naturalistic number by herself and pupils which will be quite as valuable in its way as was her design class number—and was not that one of our greatest successes? If our readers could only see the dainty table ware in color instead of black and white I think we would have very few left on the naturalistic side of the fence.

The New York Society of Ceramic Arts announces its next exhibit in the galleries of the National Arts Club in February, 1911. They are hoping to make it the greatest exhibit they have yet held.

The Chicago Art Institute will hold its annual exhibit of Arts and Crafts as usual, from December 6th to January 6th. Miss Bennett has made great efforts to secure a fine ceramic display from all over the United States. Among other exhibits there will be four large cases from University City, containing the work of Taxile Doat, the distinguished French artist from the Sèvres manufactory who is at the head of the ceramic department of the American Woman's League, the porcelains of Adelaide Alsop-Robineau, the American collaborator of Taxile Doat and Editor of KERAMIC STUDIO; pottery by Frederick H. Rhead and pupils of his department of American Woman's League, and overglaze decorations by Kathryn E. Cherry and pupils of her

department of the League. A novel feature of Mrs. Cherry's exhibit will be (if fate and the kilns will it) three eggshell porcelain covered cups designed and made by Mrs. Robineau and decorated by Mrs. Cherry.

The porcelain department is at work on several new shapes designed by Mrs. Cherry for the use of her pupils.

If some of our good friends think we are showing favoritism by speaking so much of one good decorator, they must remember that the editor has ready access to her good work, and if our other good decorators would afford us the opportunity we would be glad to give their work equal prominence.

We are showing this month some of the work which was sent to the recent exhibition and competition held by Burley & Co., of Chicago. There was an equal number of photographs of naturalistic pieces sent us for publication, but as they do not reproduce well in so small illustrations, giving no idea of the drawing of the flowers, it was thought best not to reproduce them. The decorative work showed an excellent average and the prizes were well awarded.

We announce the prize winners in the competition of "Little Things to Make" as follows: First Prize, Hannah Overbeck, Cambridge City, Indiana; Second Prize, Donna Isabel Hoge, Chicago, Ill.; Third Prize, Alice Sharrard, Louisville, Ky. There was not the variety of objects we had hoped for in this competition, almost two-thirds confining themselves to belt buckles, lace pins and shirt waist sets, etc. Another time we shall have to specify the shapes to be decorated.

We were forced to omit the pottery lessons for lack of space in the last two issues but will begin again in the January issue with an article on Mould Making, which should be very valuable to our pottery workers. The number of those interested in this branch of ceramic work is steadily increasing, the public schools here and there are taking it up, and it promises soon to be a good bread winning pursuit as well as a means of education and enjoyment. The public are slowly but surely being educated to a love for hand-made things in every direction and pottery is not the least of these. Still the movement is in its infancy and we should not become discouraged if it does not move along fast enough to suit our impatience.

Palette and Bench, the sister art publication to KERAMIC STUDIO, has been transferred to the International Studio, who will, we trust, keep up the standard it has held up to the present moment. We wish them success.

The New York Society of Ceramic Arts will hold its annual exhibition in the Galleries of the National Arts Club, Gramercy Park, New York, from February 8th to 28th.

Manufacturers, individual potters and clubs are invited to participate. Application for space should be made at once to M. M. Mason, 48 E. 26th St., New York City, Chairman Art Committee.



PECANS—JEANNE M. STEWART

(Treatment Page 164)

A COURSE IN CHINA DECORATION

By JETTA EHLERS

(Courtesy of the American Woman's League)

(CONTINUED)

SEVENTH LESSON—USE OF LUSTRES

(Continued from October Number)

IN case of a large surface work quickly with a well filled brush, working first in one direction from the starting point, and then in the opposite. In this way the two edges may be brought together without a sign of a dry edge. If this is not done quickly, or if in painting on the lustre you keep to one direction only, by the time you get around to the starting point that edge will have dried.

It will then be impossible to join the lustre without a line showing. By working first from one side and then the other, the edges may be brought together successfully. In padding lustre use the pounce as you would for ordinary tinting, padding until the lustre is very even and rather dry and tacky. If by chance after it is dry it should spot or there are very streaky, uneven places, there is no remedy, and off it must come. Study at the very beginning to be very exact in doing lustre work. Have a well defined idea as to what you want to do and then in the most simple direct way possible, do it. If it is necessary to remove lustre, be very particular to see that not the faintest trace of it remains on the china, as it will show after it has been fired. If after it is fired it becomes necessary to remove it, use the preparation known as "Ceramic Eraser" several good makes of which are on the market.

Great care must be observed in its use. It should be resorted to only in cases of extreme necessity.

Having outlined in a general way the method used in the application of lustre, we will proceed to carry out the lesson problem. The form to be used is a biscuit jar, (see design in September issue for lustre article) a copy of the Mason jar originally made in the Belleek ware. French or German china being very superior to the Belleek for lustres, this copy is much to be preferred. Clean the jar thoroughly then divide into six sections, marking with the china pencil or with India ink. As directed in the second lesson, take infinite pains to have these divisions accurate. Next mark the outline of the panel, measuring carefully.

Using the pen and the outlining mixture, outline these panels with Black. By outlining mixture, the sugar, water and paint mixture is meant. Make a careful tracing of the design on a piece of tracing paper. Fix this in place with bits of the gummed paper, slip the impression paper under it and then go over the design with hard lead pencil or agate tracing point. Fix this drawing with the Black outlining mixture, observing the study and correcting all deviations in the line as you work. With a little practise one may easily hold a tracing on the china without fastening it in any way. While it seems rather difficult at first, one soon becomes adept at it. If you do use fastening of any kind see that all traces of it are removed before proceeding with the work. When the outlining is all done and the design completed, wipe the entire surface with a piece of silk very slightly moistened with lavender oil. This serves two purposes; it removes any finger marks made in handling the piece when placing the design and it serves to keep the lustre open so that it is more easily padded. If you have

had no previous experience with lustres it will be well to fire the outline before applying the lustres.

The background of the design in the panel is done with Yellow Brown used rather thinly. Use a drop of lavender oil to thin. Use the small square shader, number four, for putting this on, painting it in as smoothly as you can. It it seems uneven and streaky and it until even with a very small pad. With a little care, however, this may be put on without padding.

Let this background color dry perfectly and then with toothpick and cotton slightly moistened with alcohol, clean off every vestige of it which may have gotten on any other part of the design.

While in putting on the lustre it is best to have a full brush, it must not be so full that it will run when placed on the china. Gently press out the surplus lustre against the inside of the neck of the bottle, leaving just enough to cover the china easily without spreading or running as it surely will if the brush is over-loaded.

In cleaning up our black outline before placing the lustre, be sure that no smudges of black are left on the china. If so, they will discolor and stain the lustre.

Eternal vigilance is the price of success in this branch of painting. After the Yellow Brown has dried, carefully lay in the rest of the design with Steel Blue, using a small, square shader as before, being very careful about its running. Have ready some very small pounces and if it shows the least tendency to spread, pad at once. Try and lay this color in without having to pad it, as much of the richness depends upon getting a good body color this time.

In working keep your hands off the surface, slipping the hand inside the jar to hold and balance it. When the panels are dry, lay in the rest of the jar as indicated in the study with copper lustre. Use the larger square shader, a number six, and do not pad.

Work as directed previously, first from one side of the starting point, and then from the opposite.

This should be rather heavier looking than the other lustres.

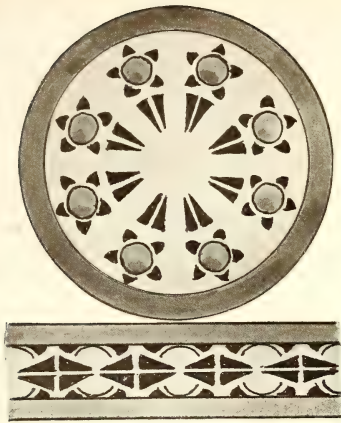
Bear in mind that you must work quickly. When the piece is entirely laid in dry it at once and it is ready for the first firing. Lustre dries very quickly yet does not dry hard enough not to hold bits of dust which may settle on it. Place the piece if you can, on an asbestos mat, or if you have not one, on a clean china plate or tin. If you use a gas oven, first wipe it out and then heat well before placing the china in it. Leave plenty of vent for any steam which may arise in the drying. An ordinary oil stove is very convenient for drying things. If you use the oven of a kitchen range leave the oven door ajar. In moving lustre pieces that have been dried from the oven or stove, do not touch the lustre. Handle by means of the asbestos pad or plate. When the piece cools it will be perfectly hard, but not before then. If dried over too hot a fire, the lustre will sometimes come off like a powder. Use good common sense in all these things.

Train your judgment and try to thoroughly understand each step of the work as you proceed with the lesson. In sending out lustre to be fired wrap each piece in soft clean tissue paper. Avoid as far as possible much handling before firing. When the jar has been fired you will in all probab-



HORSE-CHESTNUTS—JEANNE M. STEWART

(Treatment Page 164)



CHARLES BABCOCK

ity be rather disappointed in it. The effect of the first painting is rather thin and crude.

One coat of lustre is not very rich and so we will give the jar a second painting. If the Yellow Brown has come out a rich soft tone, rather light, it will not need a second coat. Lustres vary greatly in the different makes as before remarked, Yellow Brown in some instances being almost orange while in others it is a warm light brownish yellow. It is just that quality we want in this design.

If the tone of your first coat is very thin and poor with only a suggestion of yellow brown, give it a second coat, proceeding just as you did in the first painting. Over the Steel Blue paint a fairly heavy coat of Light Green. This will produce when fired a very beautiful iridescence.

Go over all the copper with another coat of the same. Paint the inside of the rim of the jar where the lid rests with a solid wash of Black paint mixed with the ordinary painting medium.

Paint the knob Black also. Dry as directed for previous firing and it is then ready for its second firing. When this comes from the kiln, the color will be found to have more interest, and if the copper has been well put on nothing remains but a final outlining. This will pull the whole piece together and give it the desired snap and character. This outline is not intended to be a fine hair-line, but is to be a firm even, somewhat heavy outline, one which will carry well across the room. The outline of the panel to be a little broader and heavier than the rest of the design.

Use a long haired sable outlining brush, mixing the color with medium, and thinning with turpentine. If the copper lustre does not have a good body, do the outline of the design inside the panel, and then lay on a third coat of copper. After this has been thoroughly dried, outline the panels. This can be done with a little care, taking pains not to have the black so wet with turpentine that it will run into the lustre.

Touch up all the solid black again, dry once more, and the piece is ready for its third and last firing. Lustres may be fired very hard, and will wear much better if they are given a hard firing. If you do your own firing place the lustre pieces in the hottest part of the kiln, unless the lustre is used on Belleek.

This ware is not suited to lustre on account of its very

soft glaze. If fired at all hard, it will sometimes come out without any glaze, the lustre having sunk into it. Consequently, fire such pieces very lightly.

Very complete information on the quality of the various lustre colors and the different combinations, is to be found in "Class Room," No. 1, published by the KERAMIC STUDIO PUBLISHING CO.

If the student has made, as requested, a test plate of the lustres, she will understand in a general way their different values. The rest is a matter of experiment.



LARKSPUR (Supplement)

Treatment by Jessie M. Bard

FIRST Fire—The flowers are a rich blue made of Deep Blue Green for the lights and Banding Blue and Royal Purple for the dark color. The stems are delicate, for this use Moss Green. Leaves are quite dark, use Shading Green and Moss Green. The outline of design is made of Auburn Brown and Blood Red.

Second Fire—Strengthen design with same colors used in first fire.

TREATMENT FOR WATER COLORS

Edna S. Cave

The study of monkshood (or larkspur) is done on tinted paper, a light green being used but a wash of about the same color could be used instead.

Flowers—Full washes of New Blue and Carmine.

Stems—Light Green (thin wash), Hooker's Green No. 1

Leaves—Wash of Hooker's Green No. 1, with Hooker's Green No. 2 to form shadows.

High Lights—Naples Yellow.

Dark Outline—Van Dyke Brown and Carmine forms rich reddish brown.

Whole study may be outlined with Higgins' ink (black) the darker side of the study being emphasized.



CHARLES BABCOCK.



LARKSPUR—EDNA S. CAVE

DECEMBER 1910
SUPPLEMENT TO
KERAMIC STUDIO

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SYRACUSE, N. Y.



TEA SET—HENRIETTA BARCLAY PAIST

Pine cones and dark part of panels Gold. Fire. Second Fire—Tint entire background and spout with a thin wash of Grey for Flesh and Lemon Yellow. Light places in panels and handles Yellow Brown Lustre.



PLATES, ETC., PINE CONE MOTIF

Elizabeth Stoner

NO 1—White and gold, used with agate burnisher. Work out the lines on the cone after the gold has been burnished in the usual manner.

No. 2—Outline design in Finishing Brown and fire. Tint the plate in ivory made by mixing two parts Lemon Yellow, one part Yellow Brown and a tiny touch of Black. Clean the panels and wash in a flat tone of Yellow Brown, padding with a small pad if necessary to even the color; fire. Paint in the design in Hair Brown in a flat even tone, making the cone a shade darker than the spikes, or if a richer effect is desired use gold background for each panel. This is effective in two shades of Grey Green and gold background in panels and brown cones. Outline in Black.

No. 3—Outline in Black, excepting the cone, which is gold. Fire. Tint the plate in a light tone of Grey Green, using Shading Green and a little Moss Green applied very thin. Clean the gold. Fire.

Retint the panel in a darker shade of Grey Green and paint the stems and spikes about two shades darker, retouch the gold and fire. This design is very good in gold and white omitting the panel.

No. 4—Same treatment as No. 2 or 3.

No. 5—Same treatment as No. 2 or 3 or in gold and white omitting panel. Medallions can be brought out in same coloring as plates No. 2 and 3 using a gold or a lustre background or can be worked entirely in lustres and gold.

No. 6—This design will adapt itself to many tall shapes in steins, vases, pitchers, etc., lengthening or shortening the connecting stems as the space requires.

Outline in Black excepting cones which are gold and carry the remainder of the design in the two shades of Grey Green or in Yellow Brown and Hair Brown.



PECANS (Page 160)

Jeanne M. Stewart

PALETTE for leaves: Yellow Brown, Wood Brown Yellow Green, Brown Green and Chestnut Brown
 Palette for nuts: Yellow Brown and Stewart's Pompeian, Wood Brown and Chestnut Brown.

The hull of the pecan before bursting is green, bordering on the browns; after bursting the inside of hull shows a yellow brown tone shading into grey, while frequently the edges are a brilliant yellow. Egg Yellow touched with Yellow Red would give the right color.

The nut itself may be painted with a mixture of Pompeian and Wood Brown in very thin wash shaded with Pompeian and Stewart's Chestnut Brown, with very dark

accents, while high lights may be brushed over in the second fire with a thin wash of Banding Blue. The background should be carried out in the same browns used in nuts but darker. A dry dusting will greatly improve the effect of this design.



HORSE-CHESTNUTS (Page 161)

Jeanne M. Stewart

THIS design can easily be adapted to nut bowl or plates and the following colors may be used: Yellow Green, Turquoise Green, Brown Green, Shading Green, Yellow Brown, Wood Brown, Chestnut Brown, Pompeian and Ruby Purple.

The leaves and hulls should be painted in the dull greens; the nuts and stems in reddish browns. The nut being smooth and glossy the high lights should be sharp and decided.

The background is most effective carried out in the darker browns. Buds are shaded with Ruby Purple and Pompeian.



CHILD'S CUP AND SAUCER AND PLATE (Pages 174, 180)

A. Edna Evans

FOR cup and saucer. All outline, the distant landscape and the child's shoes and wide bands and handle are painted with Banding Blue, a little Deep Blue Green and a touch of Black. Fire.

Second Fire—Background back of figure, Apple Green and a little Blue and paint a thin wash of blue over child's dress.

Plate—Paint bands and figures with the blue and fire.

Second Fire—Background of the green beginning with a very thin wash at the top and heavier as indicated in the study.

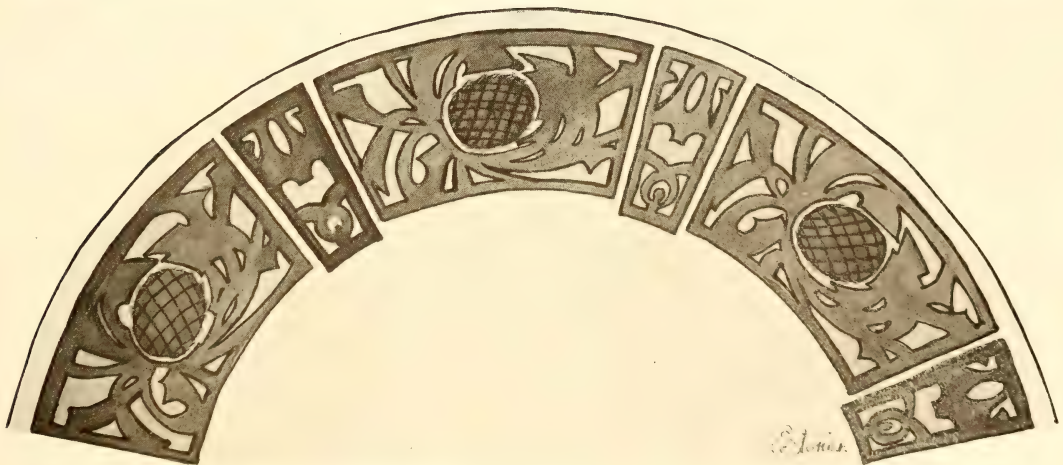




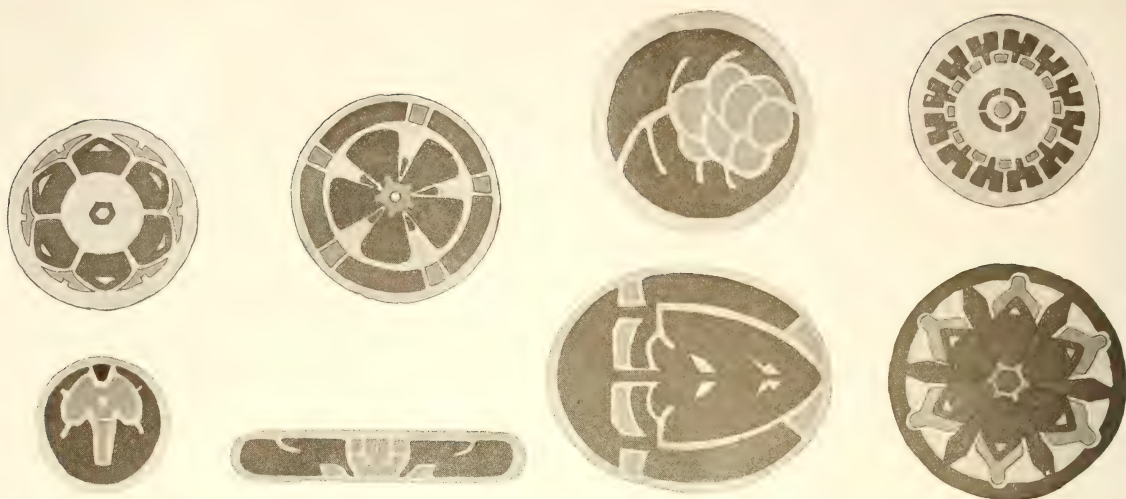
No. 5



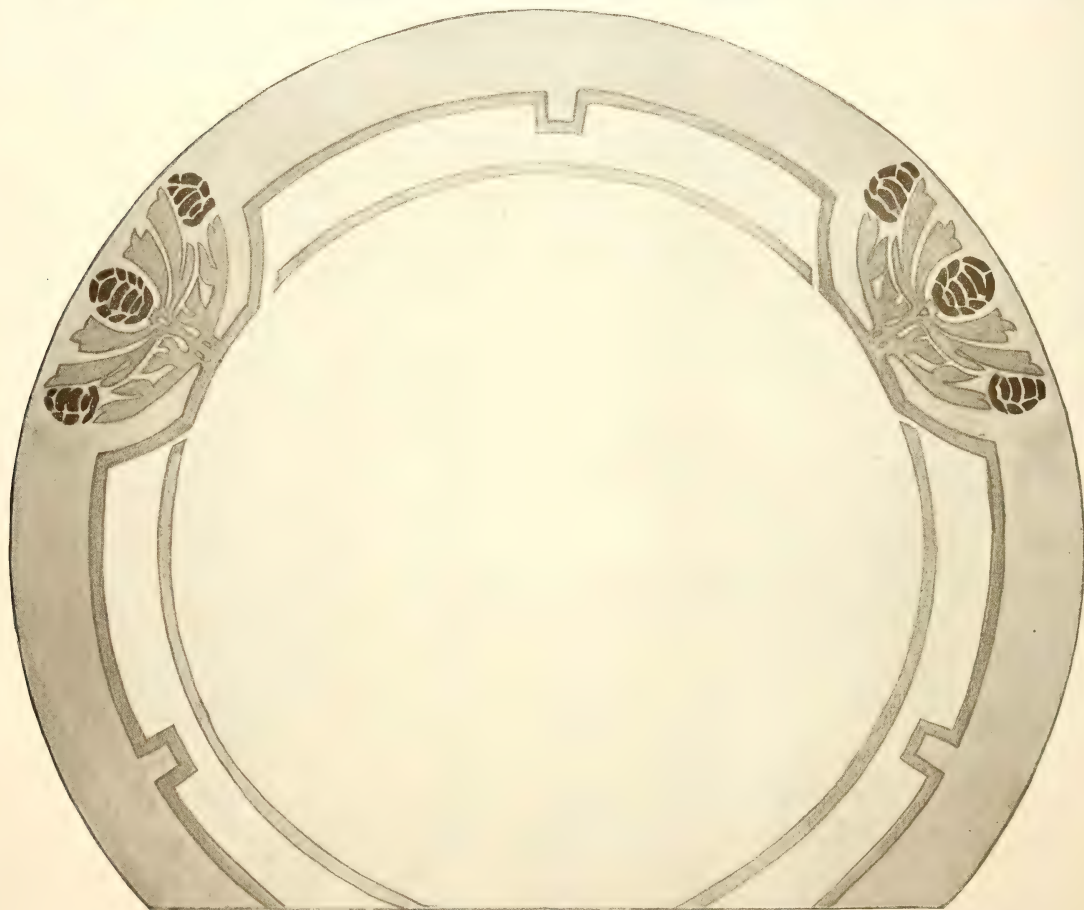
No. 3



No. 2

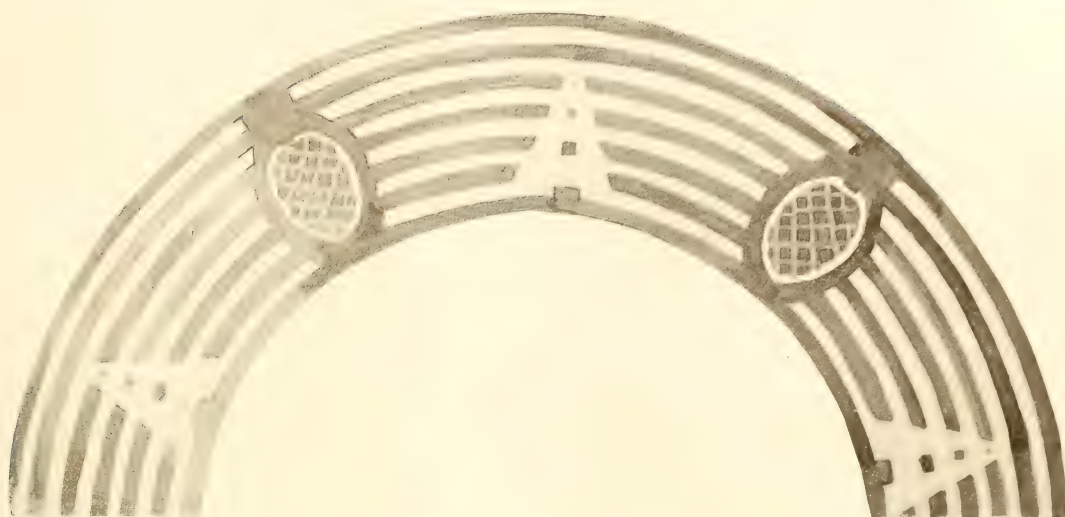


PINS AND BUTTONS—HANNAH B. OVERBECK See treatment of boxes and sets



PLATE, PINE CONE MOTIF (NO. 4)—ELIZABETH STONER

(Treatment Page 164)



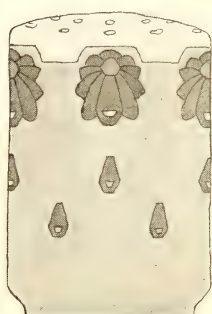
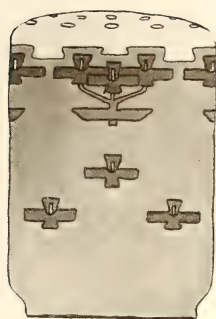
PLATE, PINE CONE MOTIF (No. 1)—ELIZABETH STONER

(Treatment Page 164)



DESIGN FOR STEIN, ETC. (No. 6)—ELIZABETH STONER

(Treatment Page 164)



SALT AND PEPPER SHAKERS—HANNAH B. OVERBECK

OUTLINE in Black and fire.

Second Fire—Paint an ivory tint over background using Yellow Brown and a little Yellow Green. Dark places can either be Orange Lustre or can be carried out in blue and green using Deep Blue Green with a very little Apple Green for the blue and clear Apple Green for the green places.



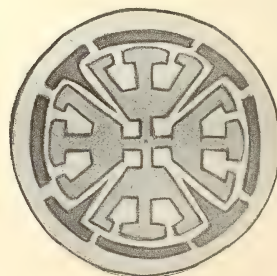
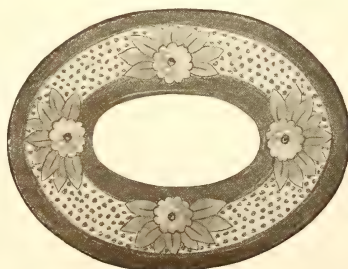
MEDALLIONS—C. S. BABCOCK

DARK part of design, gold. Fire. Light Green on entire surface. Outline black.



ALMOND DISH

ALL dark part of design is Green Gold. Small circle is painted with Apple Green.



LACE PINS—M. C. McCORMICK

MEDALLIONS FOR PINS—ALICE B. SHARRARD

SMALL DESIGNS BY M. C. McCORMICK

Treatments by Jessie M. Bard

OVAL BELT PIN

FOR-GET-ME-NOTS, blue, made of La Croix Dark Blue toned with Brunswick Black (M. & H.) Add one-eighth enamel mixture, one-third Hancock's Hard White Enamel to two-thirds Relief White. Leaves, Apple Green toned with Deep Purple and Brunswick Black and one-fourth enamel. Lines same blue as for flowers without enamel. Bands and dots gold.

LACE PINS

FLOWERS blue, dots and bands gold, lines blue. Same treatment as above.

ROUND BELT PIN

CENTER dote white enamel; second section gold; third Pompadour; fourth brownish lavender. Leaves in next section Apple Green toned with Deep Purple and Brunswick Black, and last section, which is Pomegranate, is in Orange Yellow toned with Deep Purple. Seeds in red. Add one-fourth enamel mixture to all except reds.

MEDALLION FOR PINS

Treatment by Alice B. Sharrard

FOR pieces in two tones, use White Gold for the light and Hasburg's Green Gold for the darker tone, or Green Gold for dark and a wash of clear Apple Green for the light if places are small. Outlines black.

Another—Dark may be oiled and dusted with two parts Apple Green, one part Pearl Grey, one-fifth Grey for Flesh and small light places painted with Yellow Brown and a little Lemon Yellow.

HOT WATER PITCHER (Page 181)

Mrs. O. M. Barton

TO be executed on Belleek pitcher in flat enamel. Outline design in Black and fire. For second fire, tint background in Sea Green. For chrysanthemums use Hancock's Medium enamel ground down with Dresden Oil and thinned with turpentine. Tone enamel with La Croix Carmine No. 2. For leaves and stems use Sea Green toned with Shading and Olive Green, add one-eighth medium enamel. If powder colors are used mix only with Dresden oil and thin with turpentine. Use unfluxed gold on Belleek.

For third fire touch up leaves and gold if required.



SYRINGA—EDITH ALMA ROSS

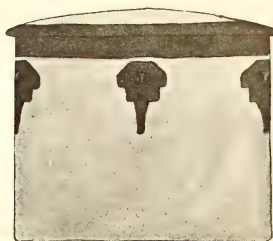
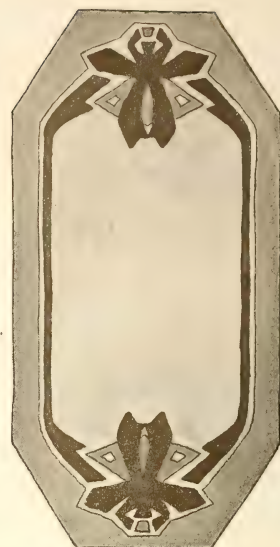
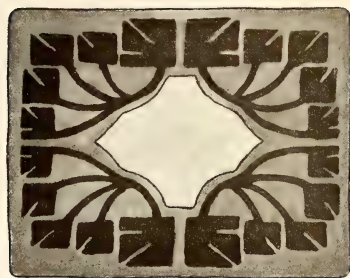
Treatment by Kathryn E. Cherry

CAREFULLY arrange design on china, then put in the background with Yellow, Violet and Apple Green, the darkest places with Copenhagen Blue. The leaves are Apple Green and Yellow, dark touches are Shading Green with a little Violet. The flowers are white, the centers are made of a clear Yellow, use Lemon yellow; the dark touches are Yellow Brown. Wash a little Violet very thin, on the

flowers, when in shadow.

The stems are brownish pink; for this use Auburn Brown and Blood Red.

Second Firing—Strengthen the background with same colors used in first firing. The flowers are softened on edges with Yellow and Copenhagen Blue very delicately. Shade buds with same.



BOXES—HANNAH B. OVERBECK

P AINT in dark part with Copenhagen Blue and a little Banding Blue. Small light places in design with Yellow Green and a little Grey for Flesh. Where outline is needed use Black. For light background use Opal Lustre applied very heavy and the darker toned background use a thin wash of Sea Green or Deep Blue Green and a little Russian Green.



BOX with scroll effect. Dark part in gold. Fire. Second Fire—Entire surface Light Green Lustre and fire. Third Fire—Grey in design. Yellow Brown Lustre, heavy.



MISTLETOE BOX

LEAVES and stems Green Gold. Outline around berries Apple Green and a little Grey for Flesh or Black. Fire. Second Fire—Opal Lustre or a thin wash of Light Green Lustre over background and retouch gold if necessary.



BELT BUCKLE OR UMBRELLA HANDLE—PARROTS

Alice B. Sharrard

OUTLINE in Fry's Grey for Flesh. Fire. Second Fire—Birds, light part, Yellow Lustre. Background, a soft green, wash of Apple Green with a little Yellow Brown. Dark figure between birds and in the panel two Shading Green, one Moss Green, one Grey for Flesh.



ASTERS



ROSES



WILD ROSES



VIOLETS

PANELS—KATHRYN E. CHERRY.

PANELS

Treatment by Jessie M. Bard

VIOLETS—Use Violet No. 2 and Banding Blue for the first firing of the violets; the darker violets are Banding Blue and Royal Purple. The leaves are made of Moss Green, Brown Green and Shading Green. For background use Violet toward edge of panel, Yellow around design.

Second Firing—Use same coloring as in the first fire, strengthen leaves and violets. Put centers in violets, using Yellow and a little Green; Black for the markings in violets.

ASTERS—For the first use Blood Red very delicately for the asters; the leaves are Apple Green, Shading Green and Moss Green. Paint background with Yellow near the design, Apple Green and Copenhagen Blue.

Second Fire—Touch flowers up with Rose, strengthen the leaves where necessary. Paint stems in with Shading Green toned with Yellow Brown.

WILD ROSES—Use the Blood Red very thin for the first fire. For the pink, the centers are Lemon Yellow and Yellow Brown, the dark touches are Brown Green. Leaves are Brown Green and Yellow Brown.

Second Firing—Use Rose for this fire. The leaves and stems are touched up with Brown Green and a little Shading Green. The background is painted in with Yellow Brown, Blood Red and Grey for Flesh.

ROSES—For the first fire use Lemon Yellow and shade with Albert Yellow and a touch of Brown Green; the center of roses is made with Yellow Red. The leaves are made with Yellow Green and Yellow Brown; the darker leaves are Shading Green and Yellow Brown. The background is Yellow, Yellow Brown and Grey for Flesh.

Second Fire—Strengthen the roses and leaves with same colors as used in first fire with strongest touches of Blood Red and Brown Green on the stems and under the dark leaves.



SEDJI ROSE BOWL (Page 178)

Treatment by Jessie M. Bard

ALL outlines and bands in Gold. Tint above and below border with a thin wash of Yellow Brown and a little Lemon Yellow. Fire.

Second Fire—Leaves green enamel, using Apple Green, a little Yellow Green, a little Albert Yellow and a touch of Black and add one-fifth German Relief White. Large flowers are blue enamel, using Banding Blue, a little Deep Blue Green, a touch of Black and one-fifth Relief White.

Smaller flowers, pink enamel, using two-thirds Relief White, one-third hard white enamel and a little Carmine or Rose. This will fire stronger, so use very little color in it.

A CERAMIC EXHIBITION

A RATHER unusual exhibition of Ceramic Art has been on view at the Burley-Tyrrell Company, remarkable because it was not a commercial exhibit, no article being for sale.

It was collected from many parts of the United States and was the opening of a series of similar efforts to be made annually, gathering together the best work of artists who will reap great advantages from this form of competition.

Both conventional and realistic work received the same consideration. Cash prizes have been given for each class, the first prizes being Twenty-five Dollars each; second, Fifteen Dollars, and third, Ten Dollars each, with honorable mention for meritorious pieces not receiving quite enough points to draw a prize.

In the installation of this unique form of encouragement to artists in the field of mineral painting, the Burley-Tyrrell Company have made themselves patrons of an art to which other benefactors of what has been termed "the legitimate," have given too little attention and very few gifts.

The tide has now not only definitely turned and mineral colors rightly applied have a recognized standing among other artists, but they have demonstrated that their foothold is based on the same fundamentals of good drawing, color and technique as ornament or paintings in other pigments.

The attention of the householder should be called to these specimens of china suitable for table use in sets or single pieces. For example, if rich color and decisive style are needed for a dinner, we have a plate decorated by Miss L. G. Farr, Chicago, in gold, deep crimson, rich yellow and soft green arranged in panels and rosettes.

For a home luncheon, a color scheme in brown and delicate buff with conventional flower and bud border is shown in a bowl decorated by Miss Josephine Royer, Mt. Morris, Ill.

A plate decorated by Mrs. G. W. Harner, Berwyn, Ill., is a fine illustration of rich color without heaviness, good technique and a fine suggestion of the modern use of geometric form.

Plates decorated by Mr. C. O. Manspeaker, Battle Creek, Mich., give us simple and direct lines with soft harmonious colorings. Cups to match these would be a pleasing combination for every day use.

A chop platter belonging to Miss Helga M. Peterson, Chicago, was awarded the first prize. We can hardly do justice to the original both in design and color. In designing for a round space the placing of masses is almost as important as the main decoration, and this is a splendid example of this construction. The soft colors are accentuated by the snap of the drawing of the outlines. The richness necessary to so important a piece is secured partly by the use of gold bands contrasted with the dotted background upon which is used the dandelion flowers and leaves in natural colors.

A chocolate pot with a color scheme of Satsuma, light manganese pink with a deep blue as background. The ornament is upright and excellently drawn. Notwithstanding the artist had a magnificent opportunity to add upright lines on the handle, it has been plainly covered with gold, but is altogether full of merit and received the second prize. The artist is Miss M. Etta Beede of Minneapolis.

The cake plate taking the third prize was designed

and painted by Mrs. A. M. Barothy, Chicago, and is a beautiful floral pattern divided by squares of conventional ornament. It is, as a unit, extremely attractive, and in detail well thought out as to color and balance. The artist has shown a boldness of thought which is altogether charming.

Sugar and creamer decorated by Miss Ione Wheeler, Chicago, in white and gold, have a well adapted geometrical design combined with gold and black. It is original enough to hold its own with more pretentious productions.

For a morning chocolate, No. 242, decorated by Miss Arminda Wood, Racine, Wis., with its fresh dainty color and sturdy shape, or No. 296, decorated by Frances E. Newman, Minneapolis, Minn., with its blue and green and lustre on gold, would be attractive. The latter shows one of the very few ways in which lustre is correctly used.

One of the very best uses of simple, direct but subtle line combinations is to be found in a pitcher in blue, gold and white decorated by Mrs. W. J. Tinker, Pierce City, Mo. The beauty of the white china is emphasized by the value of the dull blue used between the heavier gold lines.

In the ever popular blue and white a new note has been struck in the service decorated by Miss Freida Middlekauf, Denver, Colo.

A claret Jug decorated by Mrs. J. S. Beecher, Chicago, in brownish grey background with a growth from the bottom of very dark brown stems terminating at the top with greyish green leaves and snappy little red berries that give the only bright color note, produces a harmonious effect in somber tones.

The design on a salad bowl decorated by Miss M. C. McCormick, Springfield, Mo., is delightfully disposed and would suggest its being kept empty, but the artist has repeated it on the outside; it is a happy combination of vertical and horizontal lines to accentuate the floral forms.

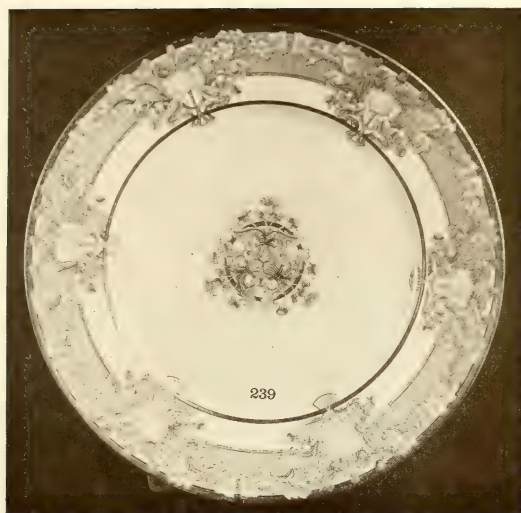
No. 214, decorated by Miss M. Read, Chicago, is a charming conventional design on a service plate. The interlacing ornament suggests the Arabic in type. The soft yellow background forms an attractive adjunct to the spotting of a red and blue ornament. The artist has used the gold background on both edges of the design in a very pleasing way.

Nos. 225-6-7, decorated by Mr. Otto Trepte, Chicago, is a chocolate set in white and gold with acid etching that is remarkable for exquisite drawing, fine balance and good technique. The base of these three pieces is mat black. We are sorry to note this, as no mat color is practical for service. Had there been a glaze color substituted for this, the pretty ideas in white and gold would have merited still greater attention.

No 233, decorated by Mrs. A. M. Barothy, Chicago, is a little straight old-fashioned bowl. The ornamentation is as old-timey as the shape to which it is adapted. Altogether it is a very pleasing piece.

No. 257, decorated by Mrs. J. O'Neil, Indianapolis, Ind., is a tall claret jug curiously ornamented in tones of grey and grey-green as a background with a red purple ornament. The whole is beautifully executed.

No. 291, decorated by Mrs. W. J. Dixon, Kokomo, Ind., is a very attractive plate of peacock design, which was very much admired. We should like to have seen the birds rather more strongly outlined, so that the graceful sweep of the feathers would not have sunk into the background.



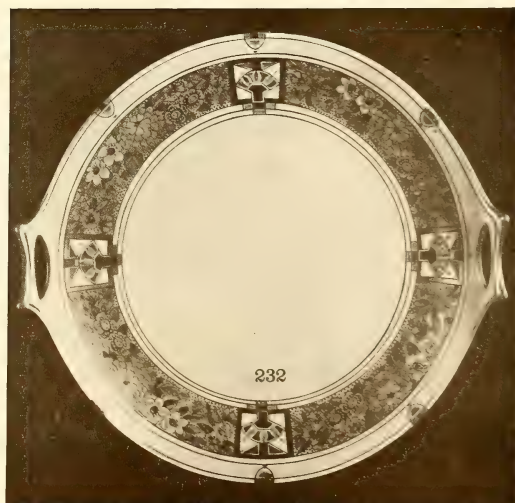
1st prize, Chop Dish—Miss Helga M. Peterson, Chicago



Honorable Mention, Jug—Mrs. C. F. Hubbard, Chicago



2d prize, Chocolate Pot—Miss M. Etta Beede, Minneapolis



3d prize, Cake Plate—Mrs. A. M. Barothy, Chicago

No. 290 is a Tea Caddy decorated by Mrs. C. F. Hubbard, Chicago, in soft satsuma and ivory tints as a background with trailing vines hanging from the top. Color scheme is lavender and yellow. This piece received some very extravagant compliments.

No. 240, decorated by Mrs. G. W. Harner, Berwyn, Ill., is a beautiful service plate with floral design in pink-yellow and lavender divided in fifth intervals with conventional ornaments of green-blue and gold. This piece is charmingly shaded and remarkable for its splendid proportion.

No. 289, a lemonade jug done in low tones of green with white enamel flowers. The drawing shows great skill and is noticeable for its being one of the best pieces of overglaze ornament that is in this exhibition. We believe it has received honorable mention. The artist is Mrs. C. F. Hubbard of Chicago.

No. 245, decorated by Miss Bell McManus, Randolph, N. Y., is a large salad bowl, which gives us the color values of contrasts. Inside is pale blue with a nasturtium border in green and yellow, while the outside has a strong border background of dull red, paneled off by a graceful arrangement of yellow nasturtiums and grey-green leaves.

Nos. 279-280, a sugar and creamer with green bands and white flowers very boldly disposed and very effective, decorated by Miss G. Moseley, Birmingham, Ala.

In the chop plate No. 18 by Miss Sarah E. White, Chicago, we see another style of decoration, rich in color and handsome in its own way; the use of etched gold is particularly good, and while we do not advocate the naturalistic as a rule, this piece certainly has a beauty of a peculiar type and attractive handling of color in the center and side panels.

A chocolate pot, No. 25, decorated by Miss C. E. Mitchell, Chicago, makes one pant for the cool green fields of the country that are sprinkled with white daisies.

The first prize in naturalistic work was awarded to Miss C. E. Mitchell, Chicago, on a vase decorated with

pink roses. The design is good, coloring dainty but effective, background atmospheric.

No. 5, which secured the second prize in the naturalistic class for Mr. E. Challinor of Chicago, is an upright vase somewhat the hour-glass shape with a quaint decoration of Hawthorne kept in the soft tints of whites shaded with the yellows and greens, toned with greys and reds. The background always suggests the growth to be out in the open among trees, which are faintly outlined in yellow and grey background. The artist who has given us this pretty conception was an artist in the Doulton Works of England.

No. 12, a cup and saucer of artistic form quite too beautiful for service, was awarded the third prize. Both inside and out there are roses from deep colors to mere suggestions in palest tints and dreams of a summer sky for a background. The border is an overlaid net work of gold. The artist is Mrs. B. B. Carlson of Chicago.

Other exhibitors in the naturalistic as follows:

Vase, Sisters of the Cong. of Notre Dame, West Pullman, Ill.

Chocolate Pot, Mrs. Clara Corey, Chicago.

Chop Dish, Miss Sarah E. White, Chicago.

Punch Bowl, Mrs. B. B. Carlson, Chicago.

Celery Tray, Miss M. E. Hipple, Elgin, Ill.

Marmalade Jar, Mrs. W. J. Dixon, Kokomo, Ind.

Chocolate Pot, Miss Caroline E. Mitchell, Chicago.

Jug, Mrs. Hall, Columbus, Ohio.

Bonbon, Mrs. L. M. Gorrell, Chicago.

Bowl, Miss Bessie Brower, Chicago.

Tobacco Jar, Mrs. Chas. Richardson, Aurora, Ill.

Chop Plate, Mr. Louis Chevit, Chicago.

Claret Jug, Miss Bessie Brower, Chicago.

Celery Tray, Miss M. Etta Beede, Minneapolis, Minn.

Roll Tray, Mrs. I. G. Smith, Chicago.

Lemonade Jug, Miss Harriett C. Emminger, Columbus, Ohio.



CHILD'S PLATE—A. EDNA EVANS

(Treatment Page 164)



267 Chocolate Pot, Miss Jennie S. Leach, Galesburg, Ill.
242 Chocolate Pot, Miss Arminda Wood, Racine, Wis.
261 Chocolate Pot, Mrs. Hall, Columbus, Ohio.
296 Chocolate Pot, Miss Frances E. Newman, Minneapolis, Minn.

219 Chocolate Pot, Mrs. L. G. Barger, Chicago.
241 Chocolate Pot, Mrs. H. T. Wright, Pueblo, Colo.
201 Chocolate Pot, Mrs. Cora A. Randall, Chicago.
258 Chocolate Pot, Miss Effie George, Kokomo, Ind.



238 Chocolate Pot, Miss Helga M. Peterson, Chicago.
262 Stein, Mrs. L. Marsh, Beloit, Wis.
282 Stein, Mrs. B. M. Wilmot, Lawrence, Kansas.
276 Vase, Miss Marion E. Chumbley, Quincy, Ill.
257 Claret Jug, Mrs. John O'Neill, Indianapolis, Ind.

228 Salad, Mrs. Clara Corey, Chicago.
293 Chop Dish, Mrs. M. L. Dixon, Kokomo, Ind.
294 Tea Caddy, Mrs. Geo. Bruner, Kokomo, Ind.
275 Bonbon, Miss Marion E. Chumbley, Quincy, Ill.
207 Salad Bowl, Mrs. D. H. Howard, Chicago.



CHILD'S PLATE—HANNAH B. OVERBECK

OUTLINE with Hair Brown or Dark Brown or Auburn Brown to which has been added one-third Yellow Brown and fire.

Second Fire—Oil dark parts of design with special oil and when partly dry dust with one part Yellow Brown, one

part Pearl Grey and one part ivory glaze. Clean all edges and fire. Third Fire—Oil all over entire border with special oil and pad until tacky and when dry enough dust with two parts Palma Rosa Salmon (Fry's), one-half Pearl Grey, one part ivory glaze.



CHILD'S PLATE—HANNAH B. OVERBECK.

LETTERING and outline in black. Paint dark part of design with Yellow Green and very little Brown Green and fire.

Second Fire—Paint cock and background in lettering space with Banding Blue, a little Deep Blue Green and a

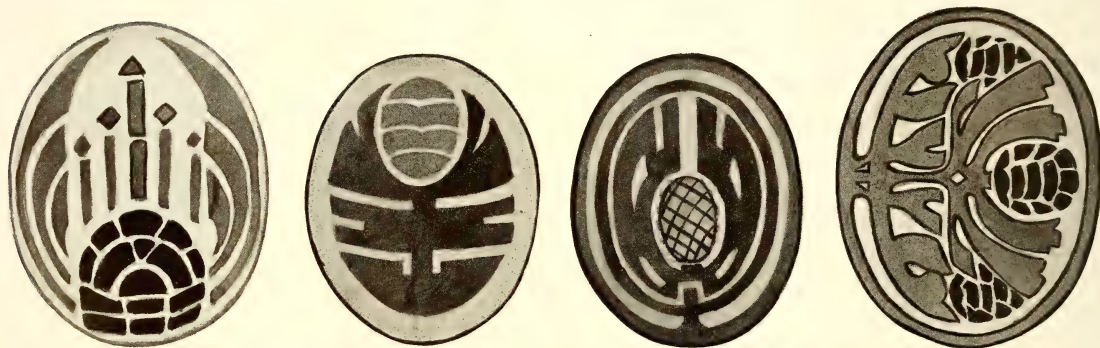
touch of Black. Fire.

Third Fire—Oil over entire border with Fry's special oil pad until tacky, and when dry enough dust with one part Violet No. 2, one part Pearl Grey, one Air Blue and two Ivory Glaze.



SEDJI ROSE BOWL—DONNA ISABEL HOGE

(Treatment page 171)



DESIGNS FOR MEDALLIONS, PINE CONE MOTIF—ELIZABETH STONER



BOWL—MARY LOUISE DAVIS

Treatment by Jessie M. Bard

OUTLINE, and all places in leaf, except the large spot in the center, with Hasburg's Green Gold. Remaining spot in leaves and the dark in the flower, paint with Lemon Yellow and fire.

Second Fire—Paint a thin wash of two parts Apple Green and one part Grey for Flesh over background on outside of bowl. Paint band inside of bowl and the one on the outside with Apple Green and a little Black.

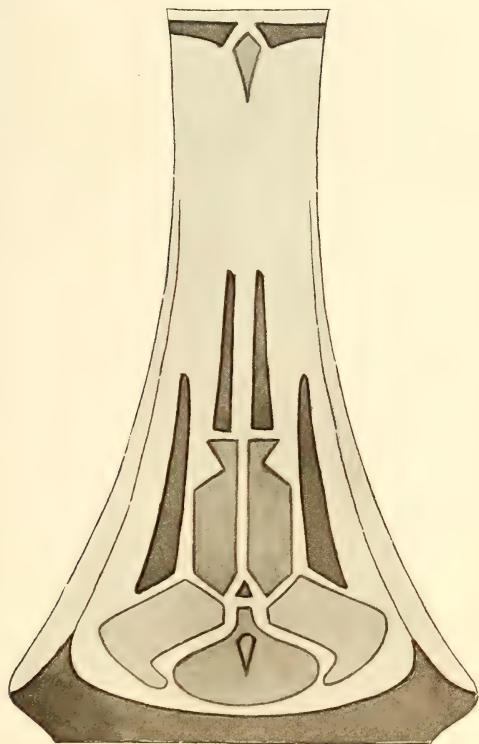
GLADIOLAS

Treatment by Jessie M. Bard

THIS arrangement will be useful for tall vases, claret jugs and tankards. Repeat design three or four times and use a band the width of the darkest leaf between each section. Outline design in Grey for Flesh and fire it.

Second Fire—Paint flowers a very delicate pink using Albert Yellow and Blood Red; dark spots in flowers are the same color using it much heavier. Light leaves are Moss Green, two parts, and Grey for Flesh, one part. Dark leaves are Shading Green, one part; Grey for Flesh, one part. Bands between sections are the same color.

Third Fire—Oil the entire surface; wipe the oil from the flowers. When partly dry dust with three parts Pearl Grey, one part Apple Green. Clean all color from the flower and touch up the flower where needed with same color used in first fire. Shade toward center of flower with Yellow and just a little Yellow Green.



HAT PIN HOLDER—WINIFRED S. GETTEMY

OUTLINE and all darkest part of design in gold. Fire. Second Fire—Light shade in design, a thin wash of Deep Blue Green and a little Russian Green. Heavy flow of Opal Lustre over background.



GLADIOLAS—EDITH ALMA ROSS



CHILD'S CUP AND SAUCER—A. EDNA EVANS.

(Treatment page 164)

ANSWERS TO CORRESPONDENTS

Mrs. J. L. G.—Handle should be at the top.

Mrs. L. S.—For mounting leather, address Chicago Chatelaine Bag Co., 65 Washington St., Chicago, Ill. There is an enamel that can be applied without firing in a special furnace. Maurer & Co., Art dealers, Council Bluffs, Iowa, carry the hat pins.

Mrs. J. J. H.—It is not possible to set a price without seeing the work. Figure the actual expense to you and then figure the amount of time you spend on the work and value your time at a certain amount by the hour. This is the most satisfactory way.

E. F.—Satsuma requires a rose fire, about the same as Ceramic Belleek. Lustre is not satisfactory on Satsuma. Use Blood Red and a little Yellow, applied very thin for the pink.

Mrs. C. F. S.—Letters are used on the outside.

B. J. K.—Two coats of Roman gold are best, both for durability and color. Roman gold is best over the liquid gold. Use unfluxed gold over raised paste work and always on Belleek ware, also over color.

T. K. S.—Use the diamond dyes.

L. M. T.—Maurer Co., Council Bluffs, Ia., and also Wynne of New York City carry the Satsuma ware.

Mrs. A. M. F.—Fat oil of turpentine is evaporated turpentine and is used

for raised paste work and sometimes for enamel work. For medium use six drops of copaiba and one of oil of clove.

Sister J.—Use Hasburg's white gold for silver. Apply a thin wash twice. Cover the liquid silver with same. Amount of relief white depends on how hard it is. Some is fluxed more than other. Use one-fifth as much relief white as you do of the color when using Muller & Henning's make. See Miss Mason's monogram plates in the August number of KERAMIC STUDIO in regard to your plates.

W.—The colors used were the Meissen colors. You will not be able to reproduce this exactly, for the ware used was very much softer than our ware and allowed the colors to be applied very heavy. The raised effect can be obtained by adding one-fifth part relief white to your color, but it will not have the transparency which your sample has.

L. H. S.—Find the cost of the materials for the set and figure out the time it will take to do the work. You should value your time at a certain price an hour, and in this way you can find out what to charge. It would be impossible to make a price without knowing how much work was on the set. There is no cost for answers in this column.

G. C.—The china was probably not fired hot enough. It should be fired hot enough to melt the color into the glaze. The underfired china will look dull and have no glaze. It is best to fire the lustres twice for shading. It can be done in one fire by working very quickly, but it is much more difficult to do.

M. P.—Mother of Pearl and opal lustres should be applied very heavy; flow them on. Do not mind if they look uneven, as it gives it an iridescent effect. Do not use turpentine with lustres. The china may be cleared with alcohol.

E. N. M.—You will find asphaltum the most satisfactory article to use for etching. Use turpentine asphaltum and take out only a little at a time, as it soon becomes stiff when exposed to the air. You can thin it with turpentine if it gets too stiff. The alloy in gold makes it wear better; using only a little will not change the color very much. Formula for gold bronze:—Mix 5% of oxide of chrome and 10% of silver. If the silver cannot be obtained in powder form or is not sufficiently fine, it may be prepared by dissolving a silver coin, or any piece of pure silver in nitric acid mixed with two-thirds its weight in water. After silver is dissolved it can be precipitated by adding carbonate of soda until the acid is neutralized, together with a few drops of ammonia. The mixture should be well washed, which is done by pouring on hot water and stirring. It is allowed to settle and the liquid is poured off or removed with a syphon. Water is repeatedly added and the stirring also repeated until it is quite clear and tasteless. Then the water is taken off as much as possible without disturbing the sediment, which is poured on blotting paper or a plaster slab to dry. Several thicknesses of blotting paper is required. It is then mixed with 2½ per cent. flux. We do not know of any new Belleek company unless you refer to the Lenox Co., who have bought out the Ceramic Co. at Trenton, N. J.



HOT WATER PITCHER—MRS. O. M. BARTON
Treatment Page 169

RENEW YOUR KERAMIC STUDIO SUBSCRIPTIONS

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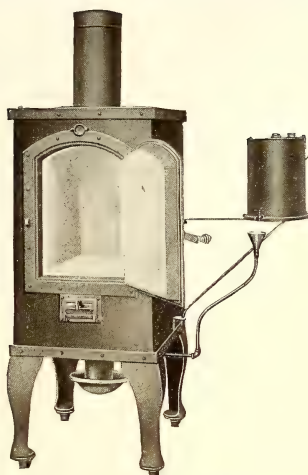
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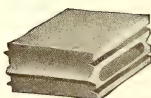
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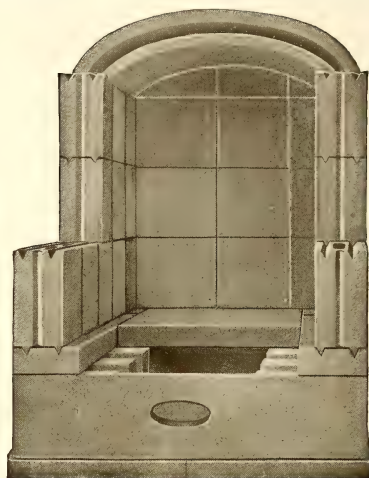
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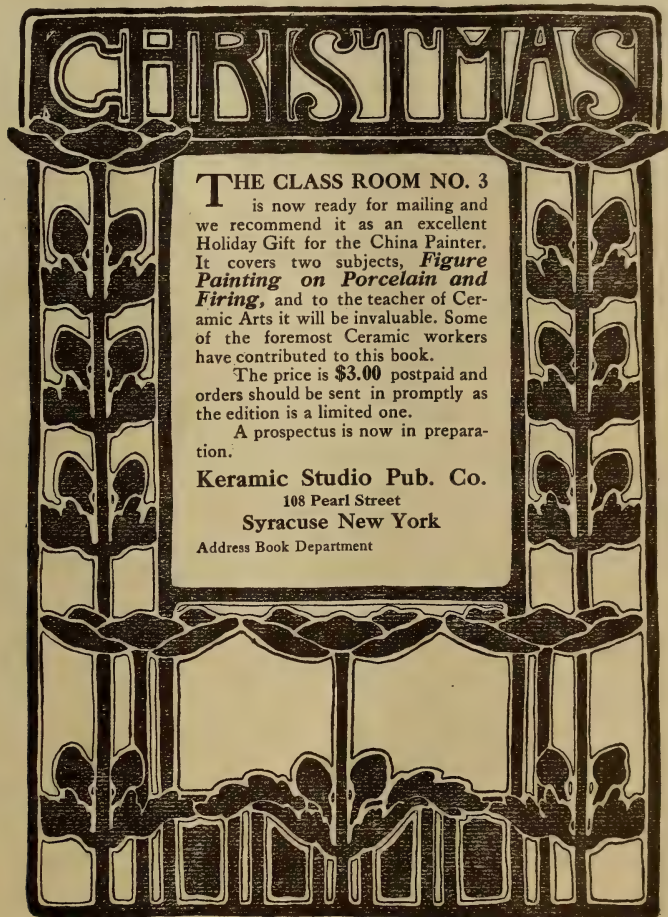
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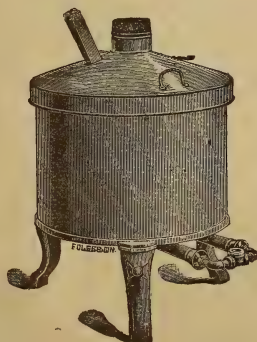
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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR.

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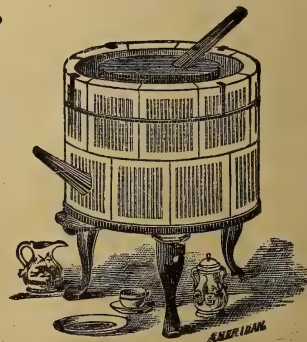
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KERAMIC STUDIO

Vol. XII. No. 9

SYRACUSE, NEW YORK

January, 1911



WE present this month a most attractive plate by Miss Mabel Dibble, of Chicago, one time member of the famous Atlan Club and at the present time craftsman member of the Boston Arts and Crafts Society. This dainty design can be used either for fruit or service plate and will be found charming in color effect on the white linen of the table.

We have the pleasure of announcing for next month a naturalistic number by Mrs. Kathryn Cherry. We feel that it is a great favor for one so advanced in decorative work to make this concession to those who have not yet achieved a love for the conventionalized decoration. The color study will be of Yellow California Poppies. The inside pages will be filled with studies of flowers and dainty adaptations to table service both of the natural flowers and the semi-conventional. These are "by way of being called" compromises, for while not strictly conventionalized the arrangement follows the rules of design. We are sure of the hearty approval of all our good flower lovers and especially of those who have to paint things that *will sell*, and yet who do not want to *debase their art*.

Miss Ehler's lesson will be omitted next month, as will also Mr. Rhead's Pottery Lesson, as we wish to give as much space as possible to our naturalistic sisters. They will be continued, however, in March, though we will give first an article from the French potter, Franchet, on "the painting of tin enamelled pottery" for studio workers. This will be followed by an able article by Mr. Frederick H. Rhead, on the American clays and materials suitable for this work. Those who have seen and love the quaint naive pottery of Brittany or Delft, will hail with delight this opportunity for the work to be introduced among craftsman potters in America.

We have in preparation for future color studies besides the flower subjects already announced and others being made, two subjects that we feel will be greatly appreciated by our readers. One is a decorative landscape by Miss Maud Mason and we are hoping to persuade her to let us have some black and white material to accompany it in the interior of the magazine. The other is a child's head by Mr. Charles C. Curran, the well known painter of children out of doors. Our good figure painters on porcelain have been somewhat neglected in the selection of color studies, for original figure studies are hard to get. We shall ask Mrs. Vance Phillips, who is the authority on figure painting on porcelain, to write the treatment of this study for our ceramic workers, and we can assure them that a treat awaits them both in the study and in the good instruction that Mrs. Phillips always gives.

We are planning a California number at an early date.

We have had it in mind for some time but promised designs did not materialize. We would ask all our good California friends to come to the front and send us material for selection. We have quite a lot of California subjects but not enough for an entire issue.

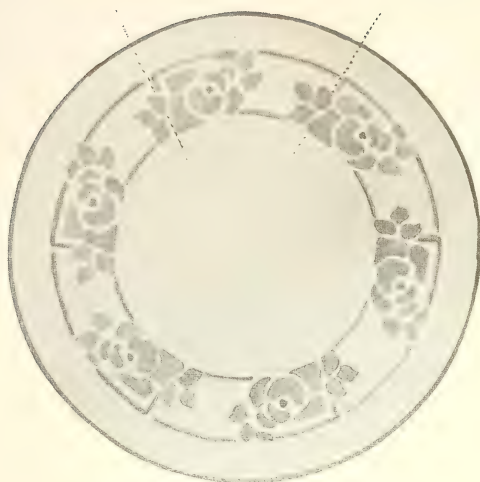
After the holidays comes a lull in the studio work and the teachers have a little time to draw their breath and look about. Now is the time to work up material brought in with the summer's study, and see if one's standard can not be put a notch higher, see what others are doing and wherein they excel and try your own work beside theirs. It is the *real*, the *good* work that pays most in the end, though "faked" and unprincipled work may seem to be the fashion for a time. And the taste of ceramic workers is developing daily and with marvellous rapidity.

We will ask again that all our designers sign their name and address plainly on the back of their designs and that they *always* send treatments with designs and attached to them if possible. We have the greatest difficulty in keeping track of these two points due to the carelessness of designers. Moreover, we would remind our designers again not to send their designs in colors or anything but a good black and white wash on a smooth paper; unless the colored design is accompanied by a black and white for reproduction, we can rarely use it as the colors photograph out of value. However, those who do not understand the mineral colors can send a color scheme in water color to accompany their black and white drawing. The Chinese India Ink and Semple's white (when necessary) are the best for these wash drawings. For pen and ink work, use one of the good bottle waterproof inks, such as Higgins', Devoe's, Bourgeois' and a good quality of Bristol Board.

We regret to announce the death of Miss Osgood, of the Osgood Art School of New York. Her name is associated with ceramic work since the very earliest days of amateur painting on porcelains, and she, with her sister, had perhaps done more to disseminate a knowledge of the technical use of ceramic material than any one else in the profession. We extend our heartfelt sympathies to her sister and the many pupils of the Osgood School in all parts of the country.

What sort of a design competition would you like? Let us hear from you. How would a table service do? or some special sets, like fruits sets, fish sets, nut sets, etc., etc.? As soon as we are able to clear out our present stock of designs we are going to make some fine competitions and get all new stuff.

In the December number we published two illustrations without signatures because the artist had neglected to put her name plainly on the designs submitted. These were the "box with scroll effect" and "mistletoe box" published on page 170, the work of Miss Wilhelmine Lenggenhagen of New York City.



MEDALLION WITH FLAT ROSE PATTERN

A COURSE IN CHINA DECORATION

By JETTA EHLERS

(Courtesy of the American Woman's League)

(CONTINUED)

EIGHTH LESSON—RAISED PASTE

RAISED paste is the term applied to a composition of the nature of clay, which stands up in relief when placed upon the china.

It is used for modeling various forms, floral, geometrical or otherwise, and after it has been fired is covered with gold and again fired.

This raised gold is then burnished after the same method used in burnishing flat gold. Very rich effects are to be obtained by the contrast of both raised and flat gold in the same decoration.

In studying the beautiful old European porcelains in the museums, many fine specimens of paste work are to be seen. The fact that it still charms and interests us is proof that it is "right." For, after all, that is the "acid test" of art. Fads may come and go, but the things that are good give us just as keen a sense of their beauty to-day as when we first possessed them.

The German craftsmen seem to excel in this particular branch of decoration. While much of their modern work is greatly over-decorated and ornate, one is lost in admiration of the absolutely perfect technique with which it is done.

Very little decoration of china with raised paste by the amateur has been done of recent years. Probably the chief reason for this has been the flagrant abuse of it in the past.

There was a time when the decorator, instinctively feeling her design (or shall we say lack of design) to be wanting in some indefinable way, fell back on elaborate scrolls of raised paste to save the day, so-called rococo scrolls, under which head masqueraded many an atrocity, far removed from the graceful curves of the French style of that period. Very little paste has been generally used of late, but when its possibilities are recognized by the amateur its use will surely be revived. Paste may be combined with lustres, or with tinting or groundlaid color. Enamels and flat gold or silver also may be used; in fact, the possibilities are unlimited.

It may be modelled in high relief, in fine wire-like lines, or used almost flat for flowers and ornaments.

Paste is also used extensively for monograms on tableware. This sort of work must be done with a certain freedom of motion. That is, the lines must flow with ease and grace if curved, and must be firm and even if straight. Practise at first upon an old plate until accustomed to handling the paste. Better a little time used in this way acquiring experience than to take up the lesson at once with an uncertain hand. The paste is at times very contrary, but by carefully reading and following the directions given with the lesson the student should be.



BORDER OF DAISIES



SALPAGLOSSIS—M. E. HULBERT

(Treatment page 187)

able to control most of the difficulties which may arise. The materials required are:

Hancock's paste for raised gold (powder).

1 bottle of Tar Oil.

Turpentine.

Ground glass slab.

Palette knife.

1 long haired sable brush No. 1.

1 long haired sable brush No. 2.

Form on which lesson is to be applied:

6 inch coupe plate perfectly plain (bread and butter size). Small covered bon-bon box (about $3\frac{1}{4}$ in. across).

Hancock's paste, which is the standard article for this purpose, comes in the form of a heavy yellow-brown powder. It may be purchased in the ordinary small bottle, or where the student intends doing considerable work of this kind, the paste may be obtained by the ounce from the color dealer. The cost by the ounce being only a trifle more than by the small bottle, this is a very economical way to buy it, especially as it keeps indefinitely. There are several prepared pastes on the market. Of these, the kind which comes in a little covered glass jar is the best. This preparation needs only the addition of turpentine when used, and is very good for dots and all small

work. For lines, however, it is not so good, lacking the "stringy" quality that the paste mixed with oil has. It is excellent to place in the hands of beginners in the studio, as probably they will get into fewer difficulties with it than with any other method.

There is also a paste on the market known as water paste. As this seems to chip rather easily, it is not advisable to use it. All of these preparations fall short in some way, and the most satisfactory plan is for the student to prepare her own paste. By doing so, one is not hampered in working, as with the ready prepared kind.

There are several ways of mixing the paste, and while workers vary in their methods, the one given with this lesson has been thoroughly tried and tested, and has proved the best for all around use. Place upon the ground glass slab some of the powdered paste. Do not be too sparing with it, as it is extremely difficult to work with a very small quantity. Then too, for some purposes, old paste is best, and so it is well to have some on hand. With the palette knife add a very little tar oil, mixing the powder and oil together thoroughly.

There should be only enough oil to just dampen the powder, not enough to really wet it. It should crumble slightly but still not be powdery. This step in the mix-



CUP AND SAUCER—N. NEELY

(Treatment page 198)



SALPAGLOSSIS—M. E. HULBERT

Treatment by Jessie M. Bard

Gold and crimson, cream and lavender variegated with veining of crimson, purple or brown on gold, buff, white or grey.

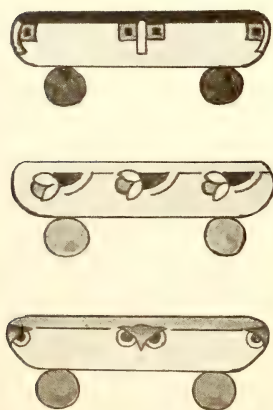
ing is very important. Too much oil, and that is the common mistake, will cause the paste to spread and run. Too little will make it too dry and grainy to work well. Having it mixed with sufficient oil, add clean turpentine, grinding it well until all roughness has disappeared, and it is smooth and free from grains. With one of the sable brushes take up some of the paste, and try a series of dots at one side on your glass. If it drops into a perfect rounded dot which stays just as you place it, the paste is properly mixed. If it spreads at the edges or flattens at the top it needs to be stiffened. To do this breathe on the paste, mixing with the knife at the same time. The moisture from the breath acts upon the turpentine and seems to cut the oil.

Test it again and you will find that it does not spread. If it seems inclined to be slightly conical, dip the brush in clean turpentine and lightly touch the point. This will correct it. Some of the foreign workers add a little saliva to the paste when it seems to be contrary. This will often work like a charm, especially for fine line work. For lines the paste needs to be of a somewhat richer consistency. For this reason paste that has been mixed the day before is excellent. In working, the continual evaporation of the turpentine leaves a certain percentage of fat oil. This in addition to the oil with which the paste is originally mixed makes a very rich "body." Thin with turpentine, as in mixing fresh paste, and breathe on it until it is in good working condition. Test it on the slab, and if it makes a fine even line free from irregularities, and which does not flatten or spread after it stands a moment, it is properly mixed. In taking up paste on the brush, scoop it up from the mass, having the brush fairly

well filled, especially for dots or for modeling flowers and ornaments. For fine lines less is taken, dragging the paste along as far as the brush will carry it. With a fresh supply on the brush go back a little way from the starting point, and coax the paste along so that no joining will be visible. The line should be even and without ridges; not fine and narrow in some places and wide and flat in others. Much practise is needed before one is able to lay good paste lines. If there are slight irregularities as you work, clean the brush and slightly moistening it with turpentine draw it along close to the paste. This will assist in keeping the edges clean and sharp.

After the paste has stood awhile, it should look dry and dull. If it is glossy, you have used too much oil. There are two complications which may arise from this fault. Oily paste will flatten and spread when fired, destroying all beauty of the decoration. Then again, an excess of oil will cause it to chip or "scale" off after it has been fired. Be very careful, therefore, in following the directions for mixing.

Paste which is used in very high relief is not practical for tableware. Constant use will cause it to chip off. On the other hand, paste used in very flatly modelled forms wears well, and is really very beautiful. To use it in this way, it is mixed much thinner than for either dots or lines. It should be thin enough to not show the brush marks when placed on the china, and is floated on much as one uses enamel. Do not fuss with it, but lay in the little forms cleanly and crisply. This is one of the occasions where the student must work very directly, placing the paste with a sure touch just where it is wanted. All sorts of charming little borders may be done in paste



SALT DIPS—CHAS. BABCOCK
(Treatment page 196)



TEA TILE—RUTH M. RUCK
(Treatment page 204)



VIOLETS—IDA M. FERRIS

(Treatment page 198)



MARGUERITE CARNATION—EDITH ALMA ROSS
(Treatment page 204)

work, and the student is urged to experiment with the designs given with this lesson. Either design is capable of many variations, all of which is splendid practise for the "bump" of invention. Try placing the designs on other forms, grouping and spacing the motifs in different ways, keeping always a harmony of line between the decoration and the object decorated. Do not dry paste work by artificial heat. Stand it aside to dry thoroughly before firing. The length of time will vary, according to the amount of oil used. Sometimes in an emergency the gold may be applied before the paste is fired. To do this, after the piece has stood long enough to dry out thoroughly, place in the oven and let it become "bone" dry. After it has cooled apply the gold, being careful to not use the gold too thinly. The best tar oil is that which is thick and oily. Much that is sold is thin and poor. A very good plan is to cook the oil on the stove until it is quite thick. The members of your household may threaten to prosecute you for doing so, but the oil prepared in this way is ideal to work with. Sometimes after the paste has been fired, tiny cracks will show. This is due to the use of too much oil. If this happens work very carefully some fresh paste into the cracks, and then after it has become perfectly dry you may proceed with the gilding. Paste may be used over very delicate tinted color, but not on heavy or ground-laid color. It may be laid over unfired lustre, but for obvious reasons this is not advisable. As you learned in a previous lesson, lustre should not be

handled before firing, and as it is perfectly impossible to do paste work and not place the fingers on the china, the average worker had best avoid attempting it. This does not mean that it can not be done, for, as the worker becomes more and more expert in handling materials, many "stunts" may be performed that would be entirely unwise for the beginner to attempt. Any good mat gold may be used over paste, taking care to not thin it too much with lavender or turpentine. The paste, being porous, absorbs considerable gold, so that one coat is usually all that is required. The paste when it comes from the kiln is a light yellow, without glaze. This forms a good background for the gold. If after it has been gilded and fired there are places where the paste shows through, retouch and fire again.

It is best to not fire paste more than two or three times, as it will after repeated firings sometimes scale off. In working with it the brush is very apt to become clogged. To work easily, therefore, the brush must frequently be cleaned.

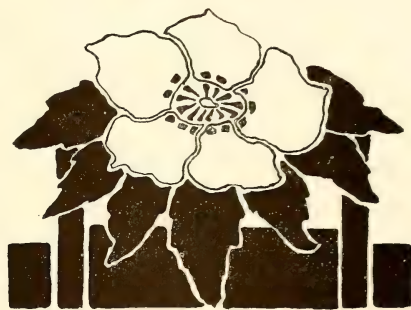
Another method of preparing paste often used is to bind the powder with Dresden thick oil, adding, as in the case of the tar oil, just enough to dampen the paste and not to wet it. It should crumble and still not be powdery.



RED OSIER DOGWOOD—EDITH ALMA ROSS
(Treatment page 199)



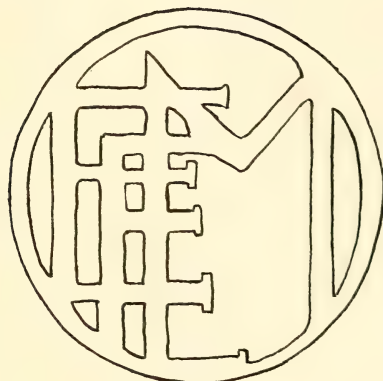
Study of Christmas Rose



Border Units
Christmas Rose



R.L.S.



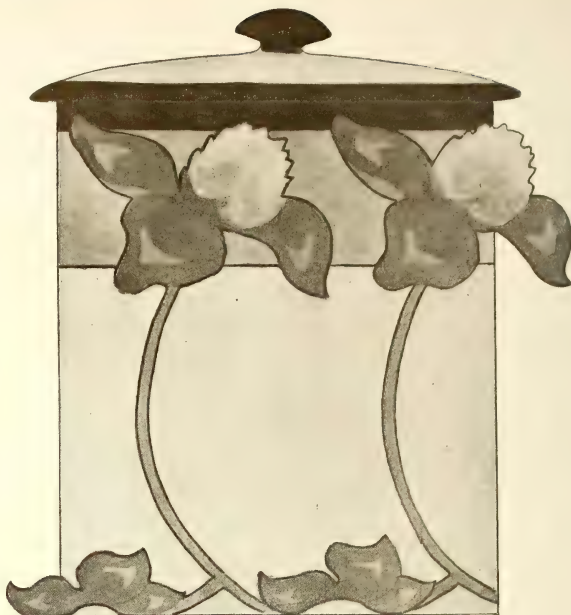
E.E.M.

After the thick oil is worked in, thin with lavender oil, breathing into the mixture and turning and grinding it until, when tested, it works smoothly and freely without flattening or spreading. For this purpose it is best to avoid using a very oily lavender. It may be thinned with turpentine if too oily. Fat oil may be used in the same manner as the thick oil, but as these oils are very thick and heavy, the danger of chipping is much greater. This is one of the reasons for which the tar oil method is to be preferred, as paste mixed with this oil as directed rarely chips. Of course firing plays some part in this, as paste which is underfired will chip, as is also the case with paste which has had a very hard firing. The ordinary "rose" heat, and that is the average firing, is the proper fire for paste work.

With this lesson there are two problems given to be worked out. The design for the small bon-bon box combines flatly modeled flower forms and straight lines. The other design for a bread and butter plate combines dots and flower forms which are to be more highly built up than those of the other design. To proceed with the bon-bon box, divide the cover accurately into six sections. Carry the line well up on the cover, using the china pencil. Next measure and place the width of the band, and then gauge them with either the china pencil or ceramic gauge as explained in a previous lesson.

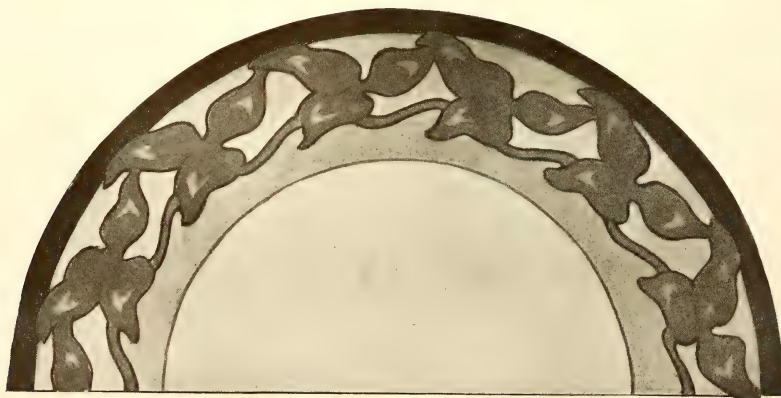
Prepare the paste as directed with the tar oil and turpentine. Remove some of it to one side on the glass slab and thin this considerably with turpentine. It must be thin enough to flow easily from the brush without spreading on the china. The idea in this flat treatment is to have the paste only slightly raised. After it has been gilded it will appear much higher. In mixing paste to this consistency the student may get it too thin. If that is the case breathe on the mixture and keep turning it over and over with the palette knife. This will serve to hold it together. The turpentine will evaporate as you work, so it is necessary to frequently add more to keep it in good working condition. When the roses are laid in proceed with the lines which suggest stems.

The paste for lines as previously explained must be somewhat stiffer. To some of the mixture you have been using for the flowers add a little saliva. This will make splendid lines, the saliva seeming to give it just the "stringy" quality needed. Much practice is needed to handle paste



HONEY JAR—WINIFRED S. GETTEMY
(Treatment page 204)

well, and one must learn by experience how to overcome its difficulties. The box may be carried out in several different ways. It may be covered both top and bottom to within an eighth of an inch of the border with gold, leaving a white line showing at each side of the border. Or the entire band, paste and all, may be gilded and the rest of the box tinted in some delicate tone. Tint the box first, and then when very dry apply the gold. The slight ridge where the cover and the bottom join will look well done in gold. Be sure and clean off any tinting which might be there, before applying the gold. The design could be carried out in lustres, with the background of the border filled in with tiny gold dots. Try the same unit on something else, experimenting with the distances between them, the width of bands, etc. It could be



HONEY JAR—WINIFRED S. GETTEMY

(Treatment page 204)

used in an attractive manner on the popular salts and peppers. So many things may be evolved from one simple motif that the students are urged to work out any original ideas, which may come to them in carrying out the lessons.

The plate design could also be adapted to other forms, such as a band for small bowls, cups and saucers, pitchers, etc. To apply it to the plate, a small coupe bread and butter is used, which is divided into five sections. It would look equally well on a larger plate using more sections. For the little paste flower, which is the small wild aster, use the paste somewhat stiffer than for the roses on the bon-bon box. They must not be built up excessively high, but should be more in relief than the roses. Before proceeding with the paste, measure and gauge the line on which to build the dots, also the two lines which form the little enclosed border band and the line for the edge of gold. Next place the flowers, which should be modeled in free hand. If the student experiences any great difficulty in doing so, they may be traced. It should, however, be done if possible without this added labor. The same is true of the bon-bon box design. The flowers may be just roughly indicated with the china pencil, in

either design. After the flowers are finished the dots are to be placed. For this work the paste which has been thinned and then mixed with saliva is the best. Try the paste on your slab until the dots are just right, that is, they are well rounded and do not spread, but "stay put." One brush full will make several dots. The brush is used well filled, and held almost perpendicularly, just touching the china lightly. Care must be exercised to make the dots uniform in size. The little enclosed bands in the border may be treated in several different ways.

It is suggested that they be done in flat gold, or flat green enamel, in which case outline with a fine black line for the first firing, and apply enamel in the second painting. Various tones could be used in either flat tinting or ground laying. A rich maroon, made of two parts blood-red and one part ruby, would be very handsome ground-laid. If this idea is carried out, do the ground-laying first, and then when firm and dry put on the paste. Enamels or lustre would also work up well. Do not be afraid to try different ways of developing the designs. Fate likes to be dared, you know, and showers her favors on those who do so.



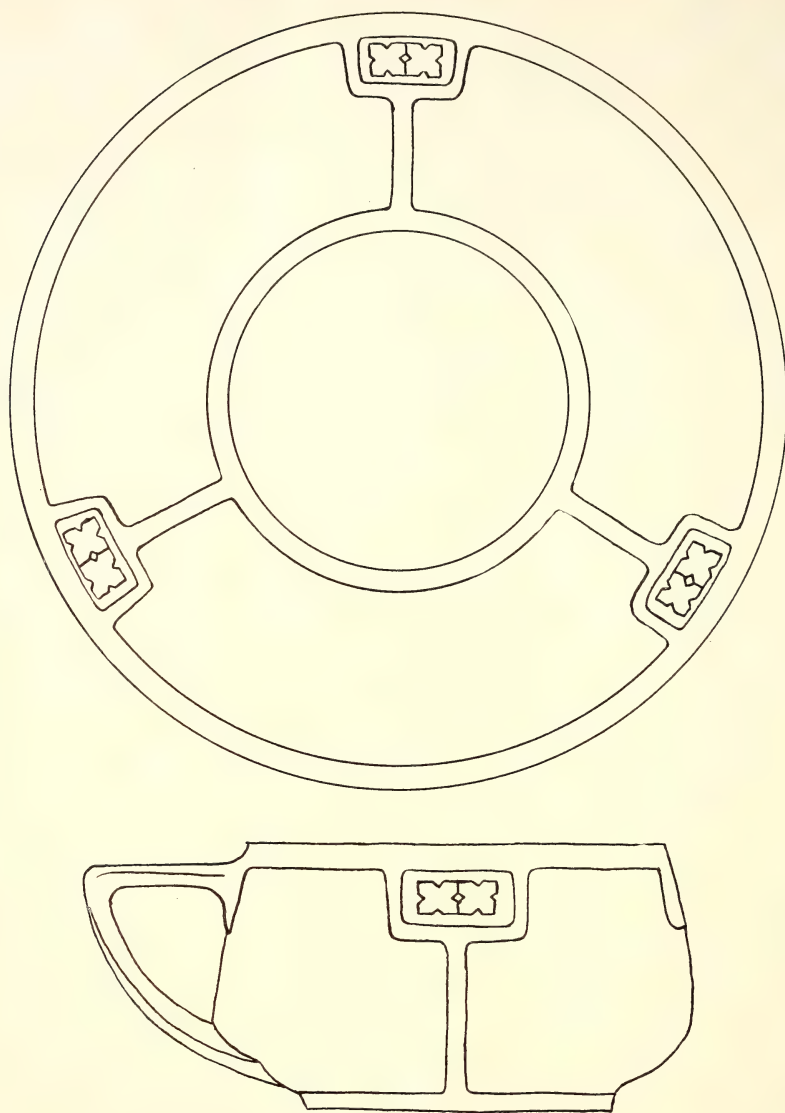
BEET DESIGN—RUSSELL GOODWIN.

Treatment by Jessie M. Bard

OUTLINE design with Black and fire.

SECOND FIRING—Paint a thin wash of Yellow Lustre over the whole plate and fire.

THIRD FIRE—Go over the leaf forms with light Green Lustre and the fruit form with Yellow Brown Lustre. The bands of Yellow Brown Lustre.



CHOCOLATE SET, CUP AND SAUCER—FRANK BROOME COOK

OUTLINE design with fine black lines. Roses are painted in Roman Gold. Leaves, stems and bands and handle of lid in light green made of Apple Green and a touch of Ivory Yellow. Spaces in border at bottom Light Green and background in same border, Gold.

SECOND FIRE—Tint all background space, handle and the square space back of roses with Ivory Yellow (light) Retouch Gold.

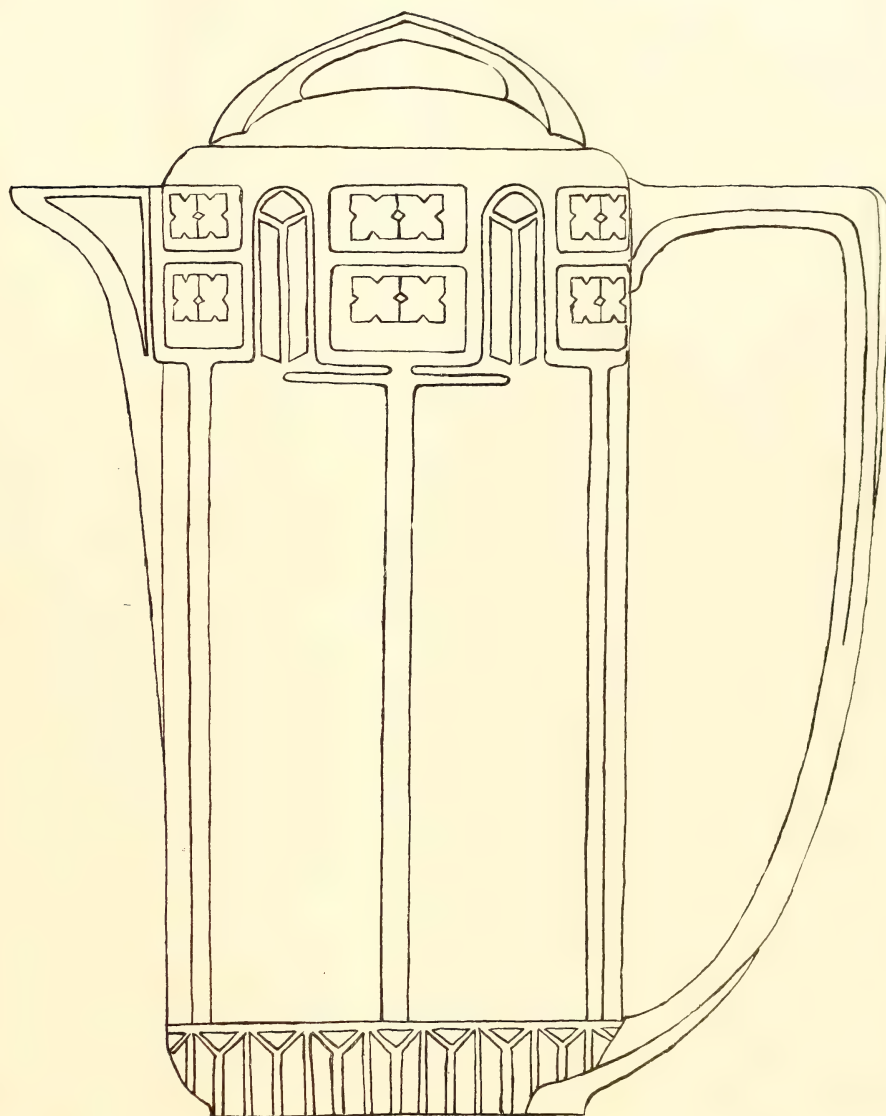
Treatment by Jessie M. Bard

Carefully outline design in India ink, oil the borders with Fry's special oil with just a very tiny bit of black paint so you can see the oil; pad evenly, then with

a tooth pick and some cotton clean out design. Do this cautiously. Spend a great deal of time on this, then after it seems dry enough mix up enough color to dust the whole set, using Grey for Flesh, 2 parts, Yellow Brown, 2 parts, $\frac{1}{4}$ of a part of Auburn Brown. Then clean out the design again very carefully. It is very helpful after dusting a design to take Ivory glaze and dust over the whole; dusting this takes off the powder on the white places.

SECOND FIRE—Oil the whole border again, the flowers and the fired background, then dry dust this with Ivory glaze, 3 parts, Lemon Yellow, one part, then fire.

THIRD FIRE—outline the vein in leaves and around design with Yellow Brown and Bronze Green.



CHOCOLATE POT—FRANK, BROOME COOK



BOWL—MARY LOUISE DAVIS

Treatment by Jessie M. Bard

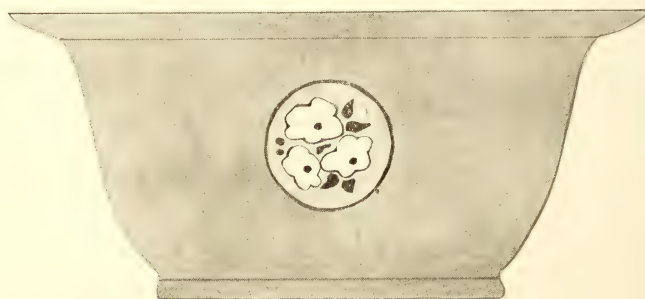
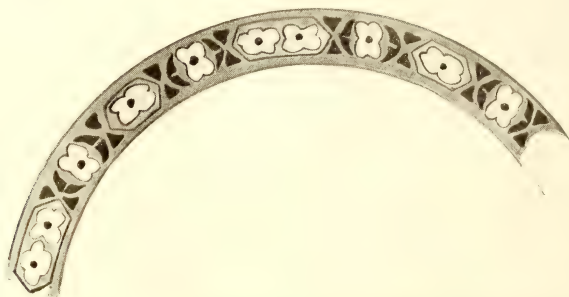
PAIN'T the flower forms around outside circle with Violet and a little Blood Red and Black. The form between flowers with Sea Green and a little Violet; the small inner circles with Yellow Brown and a touch of Brown Green and outer band with same.

Second Fire. Oil outside of bowl and dust with Pearl Grey and a touch of Deep Blue Green. White part of flower and leaf form is white enamel.

RAMIQUIN WITH SAUCER
MARY LOUISE DAVIS*Treatment by Jessie M. Bard*

OUTLINE designs in Black. Paint background in circle with Deep Blue Green and a little Banding Blue, also the outlined space back of flower in the border. Small dark spots are Banding Blue two parts, Copenhagen Blue one part. Center of flower Yellow Brown. Outline on either side of border and the lines in the bowl are Yellow Brown and a little Yellow Green.

Second Fire—Tint the bowl and background of border with two parts Yellow Brown and one part Brown Green. Flowers in white enamel.

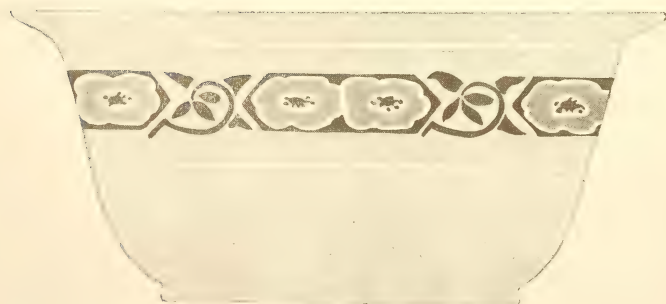


RAMIQUIN—MARY LOUISE DAVIS

Treatment by Jessie M. Bard

FLOWER, Aztec Blue and a little Banding Blue; centers, Yellow Red and a little Albert Yellow; dark part of design, two parts Moss Green, one part Shading Green and lines on either side of band of the same color.

Second Fire—Paint background with a thin wash of Grey Yellow and a little Moss Green.





LYCHNIS—EDITH ALMA ROSS.

Treatment by Jessie M. Bard

FIRST Fire—Paint the blossom in with Blood Red very delicately, the centers with Lemon Yellow.

Leaves, use Moss Green and Brown Green; the stems are Blood Red and Violet No. 2.

Second Fire—Strengthen buds with Moss Green and Violet. Paint in background with Moss Green, Albert Yellow, Violet and Blood Red. The marks on stems are Auburn Brown.

CUP AND SAUCER (Page 186)

Treatment by Jessie M. Bard

OUTLINE design in Black. Lines dropping from the edge of the center of flower and also the circles in gold and a band at the edge of cup and saucer in gold.

Second Fire—Tint all background with three parts, three Pearl Grey, one Yellow Brown and one-half Grey for Flesh. Paint light part in center of flower with a thin wash of Albert Yellow. The outer part of flower with thin wash of two parts Yellow Brown and one part Albert Yellow. Leaf and stem Brown Green and a little Yellow Brown.

SALT DIPS (Page 188)

Treatment by Jessie M. Bard

OUTLINE in Black. All dark places gold. Light spots Apple Green, rather heavy. Small squares in upper design and band in lower one, Light Green lustre.

VIOLETS (Page 189)

Treatment by Jessie M. Bard

PAIN'T in the darkest places first with Shading Green, Moss Green, with a little Black added to this. The flowers are Deep Blue Green and Violet No. 2 for the lighter ones and Banding Blue and Royal Purple for the darker ones. The leaves are Moss Green, Yellow Green, Shading Green, with touches of Yellow Brown, where the leaves turn over. The darkest spots in violets are Black and Royal Purple, and the centers are Yellow and an accent of Yellow Brown. Stems are delicate; use Apple Green.

Second Fire—Use same coloring used in first fire, strengthen the darkest places in violets, and then wash Violet and Deep Blue Green over the shadow side of violets. Paint the background with Yellow on light side of study, shadow side with Banding Blue, Copenhagen Blue, Violet. Strengthen buds with same coloring as violets.



WAVE MOTIF—MRS. C. PIERCE UNGER.

Treatment by Jessie M. Bard

Outline with Copenhagen Blue and a little Banding Blue. Paint all other parts with same color. Second Fire—Oil over entire surface and pad it. When nearly dry dust with Pearl Grey and a little Deep Blue Green.



JAR—FRANK FARRELL

JAR—FRANK FARRELL

Treatment by Jessie M. Bard

OIL over entire surface with Fry's special oil and pad until tacky. When partly dry dust with two parts Copenhagen blue, three parts Copenhagen Grey and one part Deep Blue Green and fire.

Second Fire—Paint leaves, berries and shaded parts at bottom with Copenhagen Blue and a little Sea Green.

Third Fire—Go over berries and darkest coloring and bottom with same color as second fire.



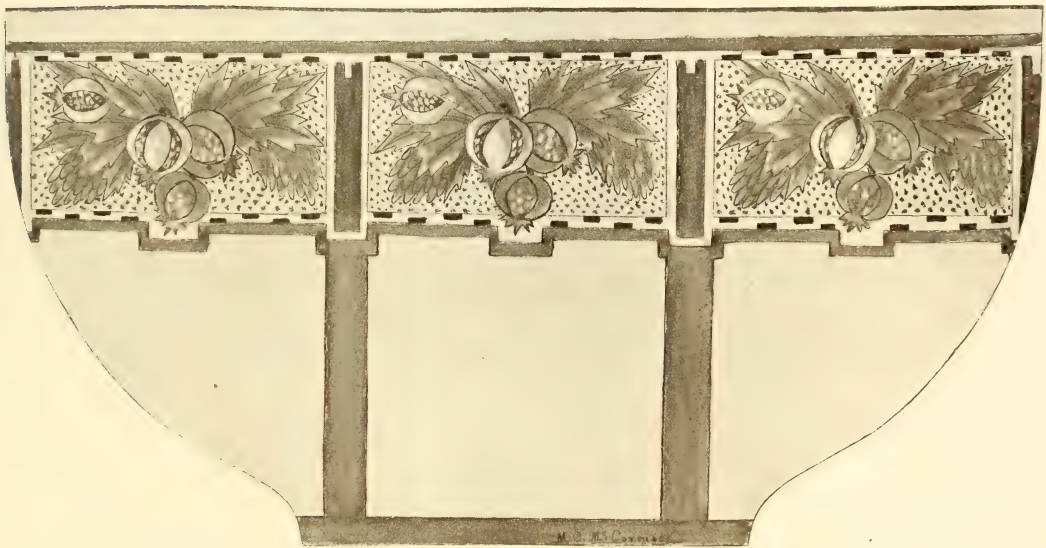
RED OSIER DOGWOOD (Page 190)

Treatment by Jessie M. Bard

THE berries are Blood Red and a touch of Ruby and a bit of Yellow Red on the reflected side of berries. The leaves are Moss Green, Shading Green and a touch of Black painted quite heavy, the stems and veins in leaves are Blood Red and Brown Green.

Second Fire—Paint the berries where they are too weak; put the dark accents in with Auburn Brown. Touch up leaves where necessary.

Paint background with Brown Green, Shading Green, Yellow Brown and a little Black.



SATSUMA BOWL IN POMEGRANATES—M. C. McCORMICK.

IF a Satsuma bowl is not used tint in the Satsuma color, using a mixture of equal parts Brown 4 or 17, Yellow Ochre, Silver Yellow, toned with Brunswick Black. Panels in a darker shade of same.

Pomegranates—Center and upper left hand corner ones yellow; seeds, Capucine Red; lower center ones, a mulberry shade, and ones on the right, blue. Bunches, right one, yellow and left one, blue. Leaves, green.

Yellows—Silver Yellow with a little Orange, toned with Deep Purple and a touch of Brown 4 or 17 in darker shades.

Blues—Dark Blue toned with Deep Purple and Brunswick Black.

Mulberry Shade—Light Violet of Gold, Deep Blue Green, Yellow Brown and Brown 4 or 17.

Greens—Apple Green toned with Deep Purple and Brunswick Black.

Little squares in band, Black, and dotted background is done in gold. Outline Black.

All colors in enamels, except Capucine Red in seed sections.

POTTERY CLASS

Fred H. Rhead

ONE PART MOLD

CONVERSATION and correspondence with followers of the pottery class have led me to believe that one or two articles on moldmaking would not be wasted. It has been pointed out, and it is quite obvious, that the more delicate type of pottery can be made only by means of molds, or by throwing and turning.

While some studio potteries have made beautifully finished built pottery, this method demands extraordinary skill and patience, if for lightness and finish, it is to be compared to the most ordinary pot cast in a mold made by the merest amateur. Throwing and turning is out of the question except for those who have money and time, but any amateur may with little experience, and without an expensive outfit, make practical molds of any ordinary pottery shape. I am writing for those who are entirely unfamiliar with this work, if you like, for those who do not know how to mix plaster.

No special studio will be needed, and no tools or outfit will be used which cannot readily be obtained at small cost.

I will deal with the one part mold, giving the construction of the shape which may be made in such a mold, and then showing how both the model and mold is made.

SHAPE CONSTRUCTION—ONE PART MOLD.

Obviously, a one part mold is a mold in one piece

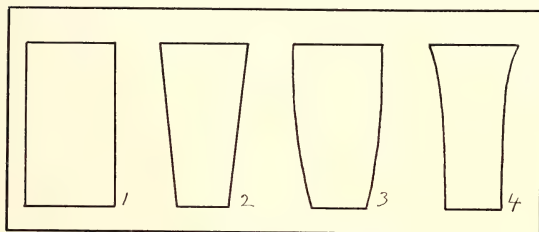


Fig. 1

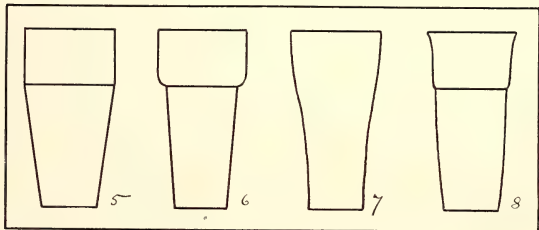


Fig. 2

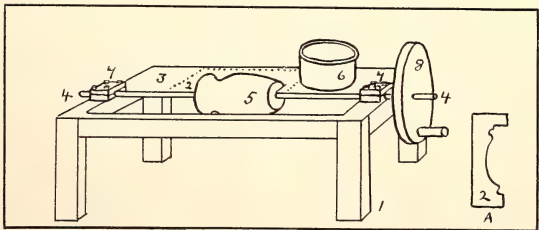


Fig. 3

from which the cast or pressed pottery will "draw" without mutilation to the mold or the pottery.

With the exception of the cylindrical shape, and not considering the possible variations on this construction, the only type of shape which may be made in a one part mold is the shape having a contour which gradually decreases in radius from the top to the base. For example, in figure one, shape one is cylindrical and figures two, three and four gradually decrease in radius from the top to the base, consequently the shape when it has dried sufficiently must readily draw or slide from the mold.

In figure four I give varieties of shapes one, two, three and four. In every instance the principle governing the shape construction for a one part mold is violated by narrowing the top of the shape, thus making it impossible to make the mold in less than two pieces, one upper and one lower part. The dotted lines mark the seam or point of contact between the two parts.

In figure two I show a development of shapes one, two, three and four. In every instance the shape gradually decreases in radius from the top to the base, consequently these shapes may all be made in one piece molds.

These constructions may be varied and the developments elaborated, but the designer must be careful not to diminish the size of the base to too great an extent.

In figure five I give developments of figure two, showing, by merely widening the base, shapes which would require a three part mold consisting of two side pieces and a base. I will discuss these later, but it is necessary to mention them now in order to give the student some idea of the shape construction, and to make this understanding doubly clear I give a simple chart (figure 7) giving the principal construction of those shapes which may be made in one piece.

THE MODEL.

The model from which the molds are made may be executed in clay, plaster, wood, glue, or any other substance which can be separated without injury to the mold. As the molds are made from plaster, and as the plaster model is easy to make, there is no necessity for describing any other process. I will call the process under discussion the axle and profile method because the setting or hardening plaster is smeared on an axle which is made to revolve against a zinc profile which cuts and forms the plaster to the desired shape.

Figure three shows a skeleton bench (sketch 1) across which lies a steel rod or axle (sketch 4) in a socket (sketch 7) at each end. The top portion of both sockets can readily be unscrewed in order that the axle may be lifted off the bench and the model removed when it is finished. A disk or wheel with a handle (sketch 8) fitted to one end of the axle to facilitate the turning of the axle while the model is being formed. No. three is a board on which the profile (sketch 2) is nailed. Sketch six is a bowl for plaster. Sketch five is the model and sketch 2A is another profile showing about the amount of metal in proportion to the shape. The bench may be of any size. The measurement of the inside of the top of the frame will determine the size of the largest model which may be made. Few students would need a frame having a larger inside measurement than 14" x 14". A bench of this size would make a model twelve inches high and wide, and such a bench would take up little room in the studio; it need stand only eight inches high and when in use it could be placed on the work table.

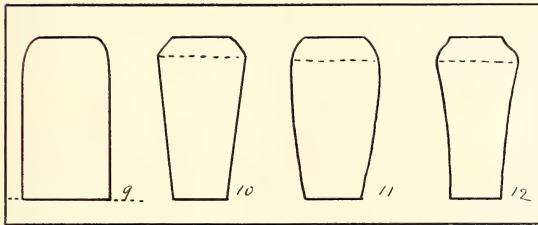


Fig 4

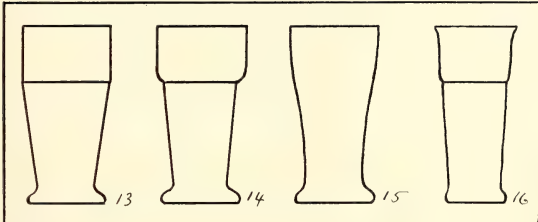


Fig 5

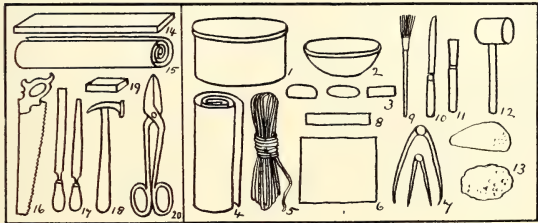


Fig 6

The tools needed for making the model are the wooden board on which the profile is nailed (14) a roll of sheet zinc (15), a pair of shears (20), a hammer and box of tacks (18-19), a flat and half round smooth file, and a small wood saw. The outline of the shape to be made is drawn on a piece of cardboard and then neatly cut out. The cardboard shape is then cut lengthwise in two, the side to be used being half of the shape minus half the diameter of the axle. The cardboard shape is then placed on the sheet of zinc and the outline is drawn or scratched round the shape on the metal. This is cut with the shears and a profile is made such as is shown in sketch 9. (figure 3). The profile is then finished with the file and sandpaper and then nailed to a strip of wood of the length of the bench after the wood immediately around the profile has been cut away.

The board with the profile nailed to it is now placed on the bench and nailed in such a position that the top and base of the profile touch the axle. The bench is now ready for the plaster.

MIXING THE PLASTER

Plaster of Paris when mixed with water possesses the property of hardening to an absorbent solid. By varying the mix and stirring it for a longer and shorter period, the degree of hardness and consequently the power of absorption is increased or lessened, so that it may exactly meet the conditions required by the particular process.

Take a tipped bowl or other wide mouthed vessel of ample size, and fill it a little over half full of clean water.

Shake the plaster through a $\frac{1}{8}$ inch sieve into the center of the vessel. When the cone of plaster thus formed reaches the surface of the water very little more plaster is needed. Stir vigorously with the hand, and at the same time crush the lumps between the fingers, until the whole mass appears to thicken perceptibly.

It is important that the stirring be both vigorous and continuous until the plaster commences to thicken.

FORMING THE MODEL.

The plaster is allowed to reach the consistency of a thick paste; it is then spread on that part of the axle within the profile. Turn the axle slowly while spreading the plaster until the shape is clear and sharp. The board with the profile may now be taken away and the plaster shape left on the axle for one hour, after which time it must be lifted out and the shape taken off.

The two important points to remember in the very simple process are that the profile must be nailed firmly to the board, and that the wheel must be turned towards the top of the profile, thus forcing it to the board and not lifting it away and so moving it, as would happen if the wheel were turned the other way. The model is now made and instructions for making the mold will be given in the next paper.

The plaster used should be the best quality obtainable. New York FFF, or dental plaster, may be bought for \$2.50 barrel of 250 lbs.

QUESTIONS AND ANSWERS.

B. J. M. — I. Where can I buy potters' supplies such as clays, glaze and chemicals in small quantities?

Write to the Department of Ceramics, People's University, University City, St. Louis, Mo.

II. I would not advise you to make frit or fire pottery in a china kiln. The temperature for firing china is about cone 015 and pottery should be fired to at least cone 06. While the latter temperature is not high for pottery, it is too high for the average china painting kiln.

III. When making frits, I would advise you to get the small frit kiln of Caulkins. The frit is fired in a crucible until it melts and flows through a hole in the base of

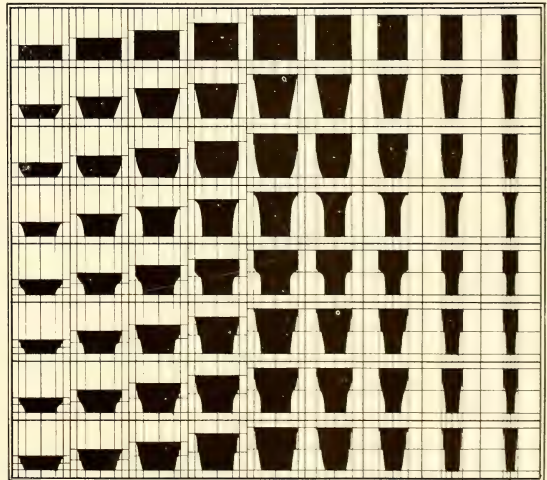


Fig 7

the crucible into a pan of water which is placed underneath the burner. The frit is then dried and ground.

IV. Let me know the size of the kiln you have in mind, also whether you wish a muffle kiln or an open kiln for saggars.

V. Do not mend the inside of a kiln with plaster; use the following mixture:

40 Fireclay
40 grog
20 sand

VI. Ask as many questions as you wish.

VII. Calcining a glaze means fritting it.

The temperature or cone varies according to the composition of the frit.

VIII. I cannot answer your question regarding the clay-chalk-manganese mixture this month; will make some tests and advise you later. I do not see how such a formula can produce a glaze.

IX. Many oxides act as fluxes as well as colorants. A glaze stained with copper will be more fusible than the same glaze stained with uranium, chrome or nickel, manganese will make no appreciable difference other than as a colorant.

X. Generally speaking, it is necessary to frit alkali-

line glazes or those mixtures which will not hold in perfect suspension when mixed with water.

XI. It is not necessary that the glaze on a piece of ware be dry before it is put in the kiln, but it is imperative that the piece itself be dry.

XII. It is not at all necessary that the clay piece be fired before it is glazed.

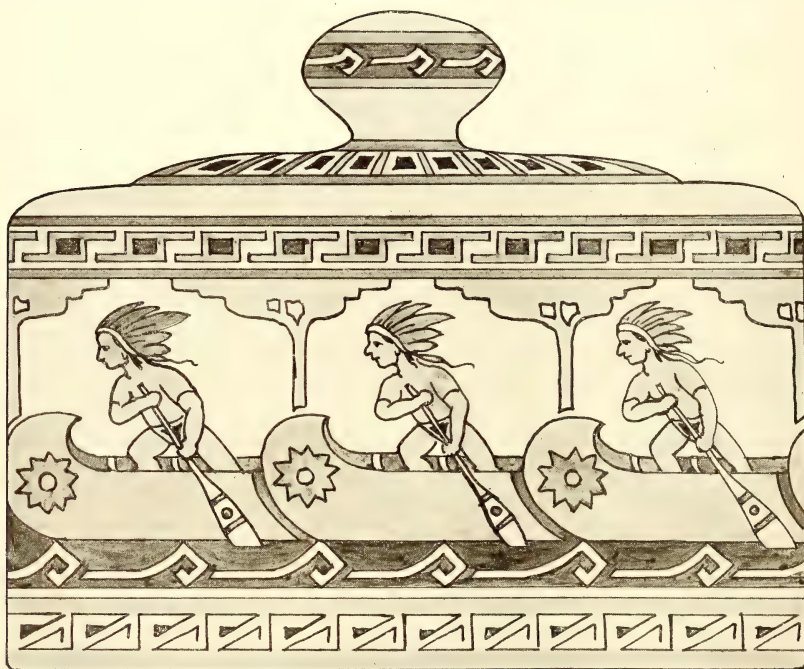
I am sorry you have had to wait so long for this. If you had given your address in your letter I would have sent you the above information. When you have difficulty with glaze or clay mixture send me a broken piece of the ware.

MOURNING BRIDE

Treatment by Jessie M. Bard

THE first firing, paint pods with Yellow on light side very pale; shadow side Brown Green and Violet; the darkest spots are Blood Red and Violet; leaves are painted in with Moss Green, Brown Green and Shading Green. Stems are Blood Red and Brown Green.

Second Firing—Touch pods up with same color on shadow side only and put in the accent with Blood Red and Violet; then paint in background with Yellow, Violet, Brown Green and little Apple Green around pods.



INDIAN BOX—CHARLES BABCOCK.

LINE in lower border, outer space in figure in upper border and box and the bands, bands and space between figures in larger border on the lid and bands around the knob are in gold. All outlining Auburn Brown and a little Black.

Second Fire—Background back of Indian and the plain bands on top of box are a thin wash of Yellow Brown lustre. Form around the panels, outside of boat and body

of Indian, and the grey in lower border are equal parts Auburn Brown and Yellow Brown.

Water, inside of boat and ornament on outside of it are Auburn Brown and a very little Black. Wave figure, paddle and light part in all borders, Yellow lustre.

Head ornament and square figure in the two upper borders Yellow Brown and a little Yellow Red. Retouch gold.



MERTENSIA—EDITH ALMA ROSS

Treatment by Jessie M. Bard

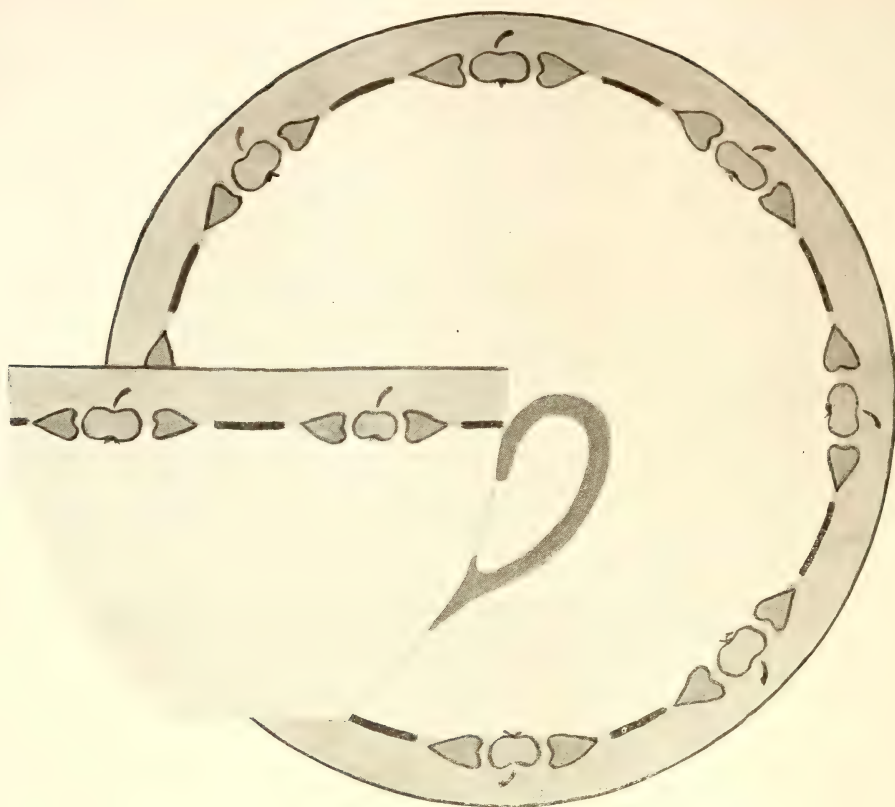
THESE flowers are painted in with the tenderest coloring—Deep Blue Green *very* delicate, toward centers add a little Apple Green; stamens are Blood Red, *very* delicate. The leaves are painted in with Moss Green and

Copenhagen Blue mixed, for the lighter leaves; the dark leaves are Shading Green and Moss Green. The stems are Apple Green and Violet.

Second Fire—Just put in the accents of Violet and Deep Blue Green in the flowers, strengthen the leaves and put in the background with Yellow, Violet and Apple Green.



MOURNING BRIDE—EDITH ALMA ROSS



CUP AND SAUCER—EMMA A. ERVIN

APPLE motif, outline design in Green Gold and fire. SECOND FIRING—Yellow Brown lustre over background and leaves. Apples in Yellow lustre. Handle, Yellow Brown lustre.

THIRD FIRING—Go over the gold again and put another wash of Yellow Brown lustre on the leaves so they will be stronger than the band back of apples and leaves.

TEA TILE (Page 188)

Treatment by Jessie M. Bard

OUTLINE design in gold. Tint wide band with a thin wash of Yellow Brown and a little Albert Yellow. Lower part of blossom a delicate pink using Blood Red. Leaves and stems equal parts Apple Green and Moss Green. Upper part of flower left white.

HONEY JAR (Page 192)

Treatment by Jessie M. Bard

OUTLINE dark bands and knob on lid in gold. Second Fire—Tint border back of clover with a thin wash of Yellow Brown. Upper part of clover left white, lower part shaded with Blood Red. Stems and light

part in leaf Moss Green and a little Yellow Brown. Dark part of leaf Shading Green and a little Yellow Brown.

MARGUERITE CARNATIONS (Page 190)

Treatment by Jessie M. Bard

PAIN'T flowers in with Blood Red and Rose delicately for the lights, then for the dark touches use Ruby and Blood Red; the stems and leaves are Moss Green and Shading Green.

Second Fire—Use same coloring as in first fire, strengthen center and accent edges with same coloring.

Paint background with Deep Blue Green, Violet and Blood Red.

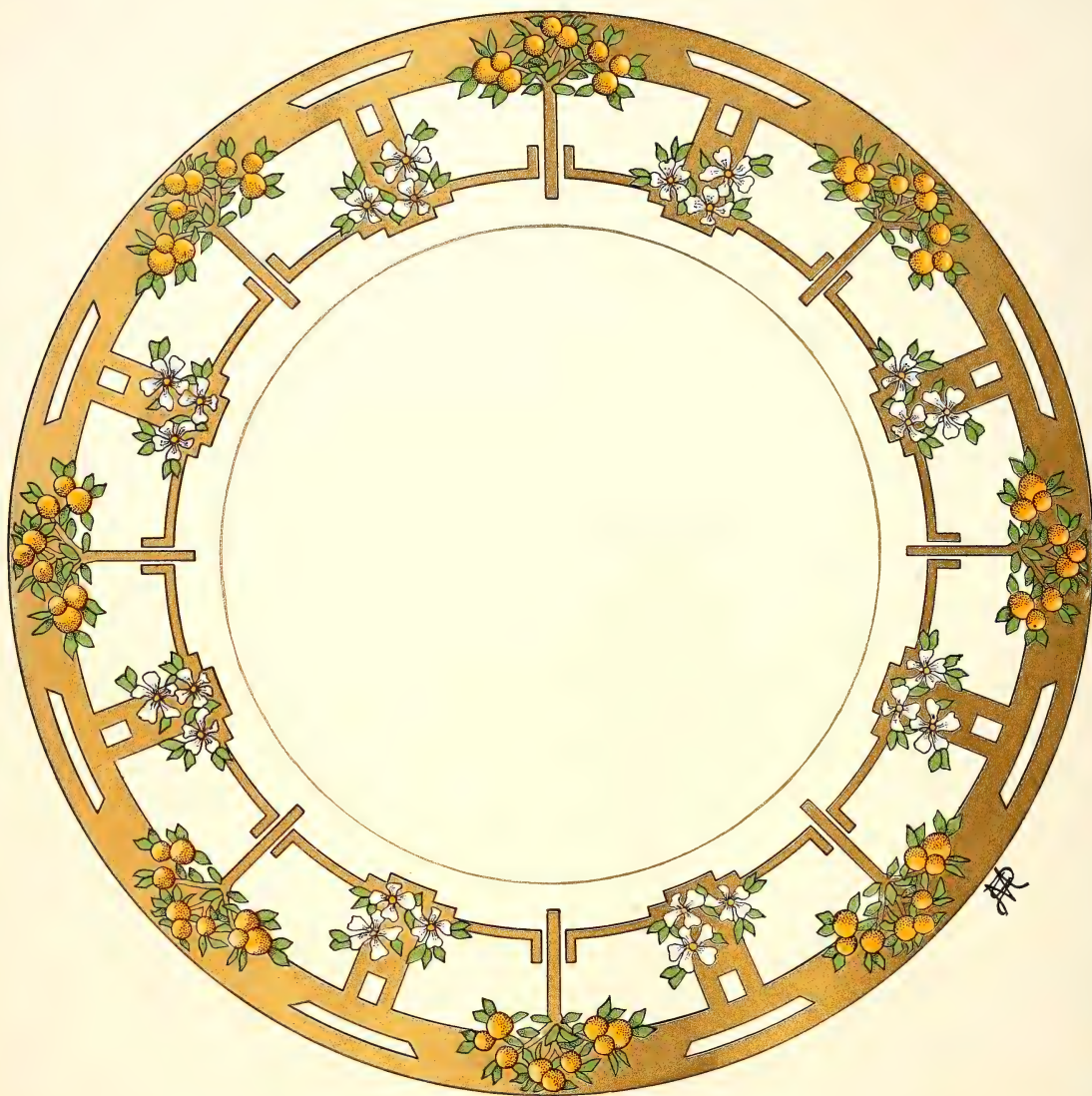
VASE (Page 205)

Treatment by Jessie M. Bard

OIL all over with Fry's special oil and pad until tacky. When partly dry dust with mixture of three parts Pearl Grey, one Grey Yellow, two Ivory Glaze.

Second Fire—Trace in design and oil all over dark part and dust with one part Moss Green, two Brown Green, two Pearl Grey.

Middle grey in upper part of vase paint with Blood Red and a little Violet.



ORANGE TREE FRUIT PLATE MABEL C. DIBBLE

JANUARY 1911
SUPPLEMENT TO
KERAMIC STUDIO

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SYRACUSE, N. Y.

CRAFTSMEN EXHIBIT

THE Fourth Annual Exhibition and Sale of the National Society of Craftsmen is now taking place in the galleries of the National Arts Club, 119 East 19th Street, New York.

The gallery has been so arranged this year as to give the impression of rooms devoted to the various crafts.

In each department of the Exhibition are to be seen antiques loaned for the purpose of inspiring the craft-workers to higher effort.

Mr. Lockwood de Forest, Vice-President of the Society, has loaned a number of most interesting specimens of East-Indian woodcarving; also of quaint antique metal-work.

Among the Pottery loans some exquisite specimens of old Chinese pottery of the Han Dynasty, and a case of ancient Babylonian ware loaned by a well-known connoisseur.

Among the textiles are examples of ancient embroideries and loom weaving as well as oriental rugs of distinct color charm.

Among the loans in the Tilden Gallery worthy of note are the interesting reproductions of classics and medieval casts known as the "Strazzoni." This is a new medium, light but very strong; and the coloring of the casts is of a quality seldom equalled.

In the alcove at the right of the Tilden Gallery are to be found the textiles and weaving, where new designs in subdued and delicate colorings show an advance over the exhibit of last season. Special interest centers on a charming bedspread, used as a wall hanging in the middle gallery—the work of Mrs. Charlotte Busck—a wax batik, dyed in yellow.

The exhibit of Jewelry shows in its work this year a decided effort for the individual, showing that the piece of jewelry worn by a person can be as especially designed for them as their costume.

An evidence of this is the unfinished brooch by Herbert Kelly—a piece of rare workmanship and keen artistic perception of the whole and suited to a distinct type of womanhood.

A necklace of pearls with an appropriate design of sea-weed in silver by Miss Grace Hazen is charming in its thought and execution. A bracelet of gold set with sapphire and pearls by Miss Rosalie Clements is an harmonious arrangement of subtle color in jewelry. All of these unmistakably show the personal quality. A beautiful piece—a watch fob—by Mr. Peinlich is fine in workmanship though carried so far in finish that the individuality of the tool is somewhat lost. Miss Oppenheimer's necklace, while developed in the same manner as Mr. Peinlich's, shows more of the charm of the tool, which, after all, is the desired quality in hand wrought jewelry.

The attractive feature of The Bookworkers Guild this year is a bindery, showing the processes of this interesting craft, from start to finish.

A guest book by Miss Wykes, and "Peter Pan" with covers by Samuel Poole are of special interest. Illuminated Christmas cards, bookmarkers and well-designed monograms form part of this exhibit.

In the Department of Woodcarving, where Mr. Karl von Rydingsvard has two or three interesting examples of his skillful work, is to be found a woodcarving bench with a complete set of the necessary tools for the execution of the work.



VASE—FRANK FARRELL

ORANGE TREE PLATE (Supplement)

Mabel C. Dibble

DIVIDE plate into sixteen parts. Place a tracing of the orange-tree directly on a line, and with the graphite paper slipped under the tracing, go over the design carefully with a stylus; repeat this on every other line and proceed with the orange flower, tracing on the intervening lines. If you wish a good clear cut outline go over this with India ink before outlining in paint, correcting all lines as you work. Then outline with fine croquill pen and a mixture of three parts Ivory Black and one part Dark Blue, using only oil of Anise to grind the paint down smooth. When thoroughly dry you can put on the gold, taking great pains not to quite touch the unfired lines. After firing, commence the enamel work. First prepare your mixed enamel, two parts Aufsetzweiss to one part Hancock's Hard White Enamel, grinding down the powder with a little Dresden thick oil and turpentine first and then thoroughly blending the two, using enough turpentine so that the enamel will float smoothly over the petals, when laid on with a long tracing brush. Lay in all of the flowers, then add to the white enamel on the palette enough brilliant yellow paint to make the rich orange shade. I use a Golden Yellow of my own, but there are several dark yellows nearly as rich a golden color. When thoroughly dry shade with a mixture of Brown 4 or 17, Yellow Ochre and a touch of Deep Purple, using a short haired pointed shader and plenty of turpentine, but not oil. For the leaves mix Apple Green and Brunswick Black until a good grey green is obtained, add touch of Deep Purple, and then add this to the mixed white enamel to make a clear grey green tone. When flowers are dry add the little black stamens with fine brush. Put the mixed enamel in the blocks in gold bands and touch up the gold. Two firings only should be given.

The hand-carved gilded frames of this section are particularly attractive to visitors.

The Ceramic and Pottery exhibit is of even greater interest this year than formerly. Larger and more important pieces are to be found as well as two loan collections; one of several pieces of ancient faience and Chinese pottery, serving as a suggestion for color tone, design and general charm; also a "freak" collection showing the artistic possibilities as well as the probable failure of the uninitiated in the art of firing. Mr. Binns, Director of the N. Y. State Ceramic University at Alfred, shows a fine collection with distinct qualities of the old Chinese ware. Mr. Leon Volkmar, working more rigidly, is represented by the largest piece in the exhibit with a transparent green mat—a seeming impossibility, but most successfully done, besides other beautiful tones of dull blue, light grey and yellow. The Van Briggles Pottery has sent something new in the way of lustre work as well as beautiful turquoise, plum and lavender tone; Mr. Walrath and Mr. Walley have a number of good pieces, but not of markedly new creation. The Paul Revere bowls with their rabbits, mice, owls and chicks are charming. The Misses Penman and Hardenbergh have pieces with marked hand quality and interesting color tones, while Miss Warren and Miss Musser have some interesting shapes and colors in the overlay work. Miss Hoagland, besides her lamps has made a unique departure from vases, by making, firing and mounting pottery of her own design in quite a variety of color and surface.

Not the least attractive section of the exhibition is the table of art magazines and the latest books on the crafts loaned by the publishers.

On Wednesday evening, December 21, there were demonstrations of handicrafts, showing the work in actual process.

SHOP NOTE

We acknowledge with thanks the receipt of two finely illustrated catalogues from C. C. Filkins of Buffalo and Railsback-Claremore Co., of Los Angeles and Seattle.

STUDIO NOTES

By a slight mixup of advertisements in the December number, Miss Jessie L. Ivory of 46 West 37th St., New York City, was given a residence in Coldwater, Mich. The error occurred by an advertisement sent by another teacher using her friend, Miss Ivory's printed stationery. A very few copies, however, were printed before the error was discovered.

In the notice of Burley & Company's exhibition there was credit given to Mrs. Clara Corey for a conventional bowl No. 228 and a naturalistic chocolate pot, but the name should read Harriet Louise Corey.

Miss Gertrude Estabrooks of Chicago, Ill., will spend the month of January in the Bahama Islands on a sketching tour and will make her usual visit to California in the spring.

Mrs. Lurah C. Davis of Columbus, O., will have her classes in china painting at the Railsback-Claremore Company's studio at Los Angeles, Cal., beginning January 10th.

ANSWERS TO CORRESPONDENTS

P. G. R.—Roman gold put over the unfluxed gold will prevent it from firing off of the white china.

L. H. S.—It is not possible to tell you what to charge for the set without knowing the price of the china and seeing the work. It is best to figure the

actual cost of materials and value your time at a certain price an hour and keep account of the number of hours spent on it. I would do the same with the coffee set. A small plate with monogram and band should sell for at least \$1.75 or \$2.00.

Mrs. D.—You may use both mat and glazed colors on the same article. For dark red roses use Blood Red and Ruby for the lights and Ruby or Roman Purple for the shadow side. Each section is not fired separately in the conventional work. Use a little turpentine to thin the grounding oil.

J. C. L.—Owen Jones' Grammar of Ornament and Racinet's book of plates in the historic ornament are the only books that we know of. The Prang Co. of New York have plates of the historic ornament which are very good but there is no reading matter with it.

M. K.—If you will write a little more in detail in regard to the Belleek blistering we can probably tell you the cause. Were the blisters at the edge of the bowl, or where the color was, and how did it look?

A. B. M.—Subjects of first six lessons in Over-glaze Painting by Miss Ehlers are: First, Tinting a large surface; Second, Black outline application of flat colors; Third, Gold work; Fourth, Dry dusting; Fifth, Dry dusted design without an outline; Sixth, Enamels. The trouble with the Copenhagen Greys and Blues is probably that you applied it too heavy; the flux in the color causes the white spots when color is too heavy.

TACOMA, WASH., November 23, 1910.

Keramic Studio Publishing Co., Syracuse, N. Y.

Gentlemen: Enclosed find order for continuation of my subscription though I am not much inclined to renew since my experience in making the English Grounding Oil, which formula is found in the lessons in China Decoration given by courtesy of the A. W. L. It was stated that this could be easily made at home, so I purchased the ingredients, mixed and proceeded to slowly boil one-half hour as directed, when it instantly began to flame. I placed covers over it but it would not smother; then ran for a big tub, set it in the middle of the floor and placed the kettle in it, with the flames enveloping my hands; closed off all draft, and in less than five minutes the whole house was filled with the smoke and cinders. The fire alarm brought four companies in less time than it takes me to write this. As I am in an apartment house, there were many frightened people here, some hysterical, running in the street bemoaning their fate, besides an elderly person perfectly helpless, whose life was expected to end any hour. I was not seriously burned, but it evidently spattered, as the waist and linen collar which I wore were entirely ruined, besides an enamel kettle and cover, enamel wash basin and galvanized tub, and the house badly soiled and required a thorough cleaning, both upstairs and down, and the damage to the walls can not be repaired only as they are newly papered.

I have re-read the formula, and there is no caution nor direction not to mix all together, and I took it for granted that neither you nor the Woman's League would give anything that would expose one to such danger, so if there be any other readers who are as ignorant as myself, I trust a word of warning at least may reach them before they meet with my fate or even worse.

Yours truly,

R. B. N.

To R. B. N.—You probably exposed the mixture to the flame. The ordinary precautions in regard to inflammable substances should be used.—[Ed

A List of Dealers and Little Things to Make

Boston, Mass.....L. Cooley, 38 Tennyson St.
 Boston, Mass.....Mrs. H. E. Hersam, 165 Tremont St.
 Buffalo, N. Y.....Mrs. C. C. Filkins, 609 Main St.
 Chicago, Ill.....A. H. Abbott & Co., 78 Wabash Ave.
 Chicago, Ill.....Burley & Tyrrell Co., 118 Wabash Ave.
 Cincinnati, Ohio.....A. B. Closson, Jr., & Co., 110 West 4th St.
 Council Bluffs, Ia.....W. A. Maurer,
 Detroit, Mich.....L. B. King & Co., 103 Woodward Ave.
 Indianapolis, Ind.....Keramic Supply Co., 658 Lemcke Bldg.
 Indianapolis, Ind.....B. H. Herman & Co.
 Los Angeles, Cal.....Railsback-Claremore Co., 322 West 5th St.
 New York, N. Y.....Art China Import Co., 32 West 20th St.
 New York, N. Y.....Geo. Borgfeldt & Co., 16th St. and Irving Place.
 New York, N. Y.....Fry Art Co., 41 W. 25th St.
 New York, N. Y.....M. T. Wynne, 39 West 21st St.
 Philadelphia, Pa.....Wright, Tyndale & Van Roden, 1212 Chestnut St.
 Rochester, N. Y.....Geo. W. Davis & Co., 2356 State St.
 Rochester, N. Y.....Frank Doehler, Doehler's Block.
 San Francisco, Cal.....Dorn's Ceramic Supply Store, 437 Powell St.
 St. Louis, Mo.....Erker Bros., Opt. Co., 603 Olive St.
 St. Louis, Mo.....F. Weber & Co., 825 Washington Ave.
 Utica, N. Y.....Imperial Art Co., 132 Howard Ave.
 Washington D. C.....Sherratt Art Studio, 608 13th St., N. W.

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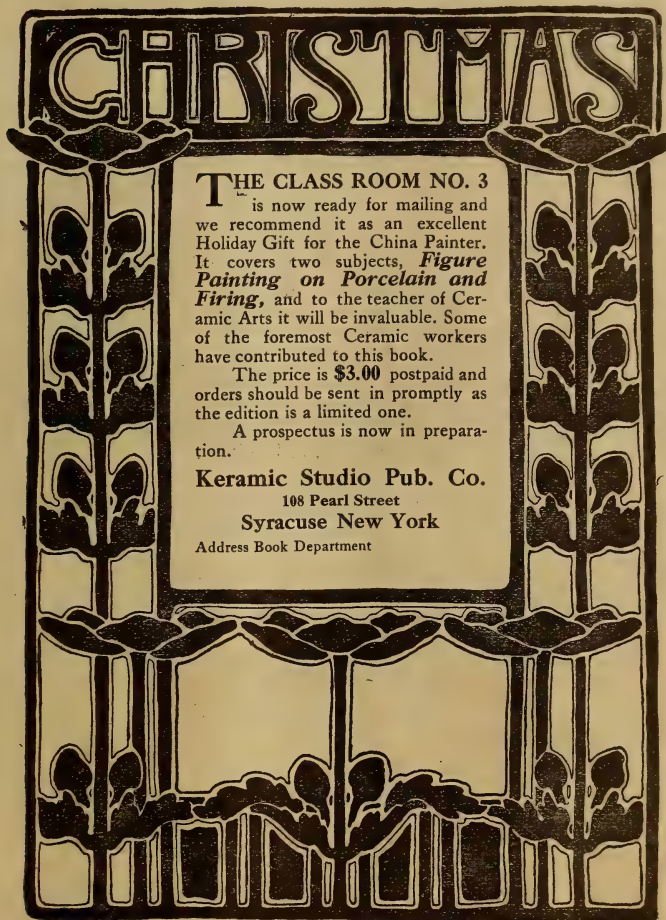
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The Rose Book \$3.00

Flower Painting on Porcelain \$3.00

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CONTRIBUTORS

DESIGNS BY
MRS. KATHRYN E. CHERRY

TREATMENTS BY
MISS JESSIE M. BARD



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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR.

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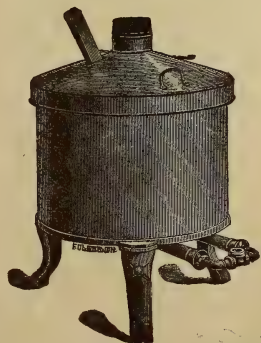
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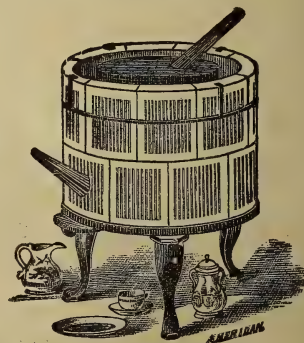
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KERAMIC STUDIO

Vol. XII. No. 10

SYRACUSE, NEW YORK

February 1911



WE present this month a naturalistic number by Mrs. Kathryn E. Cherry, who gave us the conventional number published in November, which has been so well received. We feel, however, that this ought to be of quite as much benefit to our conventional as to our naturalistic sisters, as it suggests many new flower subjects for conventionalization, while the arrangements for table decoration make a good study in spacing for a pleasing effect.

✱

We find it necessary to again call the attention of our readers to the fact that we do not hold ourselves responsible in any way for any business arrangements they may make with the American Woman's League. We have recommended their ceramic courses, for we know that they are really good, being in charge of Mrs. Cherry, Miss Ehlers and Mr. Rhead, whom we have known so long and so well. But to speak well of a study course and to take upon ourselves any business responsibility in the matter are two different things. You must make your own decisions. All businesses have more or less mistakes to rectify—some more and some less. We are thankful to say KERAMIC STUDIO belongs to the latter class. Therefore we do not care to shoulder the results of others' lack of business system. You will surely see the justice of this. We have no doubt that the League can and will straighten out their own affairs, but we can take no time or responsibility in the matter any more than we would in the case of the litigation about the mine of the Texas Kaolin Co., of whose clays we have spoken so highly. The League constitutes a magazine agency, which occasionally sends us subscriptions to KERAMIC STUDIO as any other agency would do. If people prefer to send their subscription through an agency instead of sending directly to us, by which means we lose a good share of our natural profit, they must hold that agency responsible, not us, if mistakes are made. If it is our mistake, which seldom happens, the agency will notify us and we will rectify any error of our own promptly, as all who have known KERAMIC STUDIO these past twelve years will testify.

✱

The approaching exhibit of the New York Society of Ceramic Arts promises to be an important one. We are hoping to give a very fully illustrated account of it in the April issue of KERAMIC STUDIO.

✱

The Art Institute of Chicago announces that their regular yearly exhibit has been the largest and finest in its history. A letter from the director's office, thanking the exhibitors from University City for their share in its success, says that private collectors from that city are talking of securing specimens of the work of M. Taxile Doat and Mme. Robineau for the permanent exhibition of the Art Institute.

The most delightful little Christmas text cards have been received by many of us from that apostle of exquisite taste, Marshal Fry, Jr., of New York. It is so long since he has shown his work to the public through exhibitions or in the pages of KERAMIC STUDIO that only the elect are aware that he is still teaching ceramic design of the first quality. We still dream of the time when he will again contribute to KERAMIC STUDIO. And we will continue to pray that the dream come true for our readers' sake.

✱

Another color study that we expect to show soon to our workers is a plate design by Mrs. Anna B. Leonard, for over twenty years one of the leading decorators of porcelain, and in the early days of KERAMIC STUDIO one of its editors. We are glad to be able to give this to our public, as her good friends have missed seeing her work for some time. We have many good things in store for KERAMIC STUDIO readers and we are always looking for more. Mrs. Robineau, the editor, will spend the summer in Europe and hopes to bring back with her many treasures in the way of articles and illustrations for the benefit of our ceramic decorators.

✱

We begin, in the April issue, an able article by M. Franchet, on tin enamel decoration on pottery. This will be of the greatest value to students of studio pottery, as the work can be developed at very low temperature and the most attractive and artistic results can be obtained, the effect being that of the old Delft and old French and Spanish Faience. This will be followed by one of Mr. Frederick H. Rhead's inimitable articles on the materials, kilns and temperatures most practicable in this country. This will complete the knowledge necessary for a practical application of this method of pottery decoration.

✱

Miss Ehler's lesson on china decoration was crowded out of this issue for lack of space, but will be resumed in the March KERAMIC STUDIO. We find these lessons are greatly appreciated and hope for a continuance of their useful instruction for some time. We expect very soon to begin a course in ceramic design by Mrs. Kathryn E. Cherry, who has so ably conducted the present issue and that of November 1910.

✱

By request of Miss Mabel C. Dibble, the designer of the "Orange-Tree Plate" used as supplement in the January number, we publish this change of treatment of that design. The oranges instead of being shaded by dots should be shaded with a mixture of Brown (No. 4 or No. 17) Yellow Ochre and touch of Deep Purple mixed with turpentine only and brushed over the enamel oranges when dry with a small pointed shader. Also make oranges round and perfect.

✱ ✱

STUDIO NOTE

Fire broke out on December 8th in the studio and store of M. T. Wynne, at 39 W. 21st St., New York, making it necessary for her to remove to another location. The details of this are given in the advertisement on page III.



ROSE BUDS

Treatment by Jessie M. Bard

FIRST Fire—Paint the closed buds with Blood Red, Brown Green and a touch of Ruby. The stems are Blood Red and Violet. The open buds are Rose and the darkest touches are Blood Red and a little Yellow Brown. Leaves are Brown Green, Blood Red and Moss Green.

Second Fire—Paint in Ivory background, use Yellow Brown, Yellow Green and a little Brown Green. The flowers are touched up with same colors used in first fire.



PLATE BORDER (Page 210)

Treatment by Jessie M. Bard

SKETCH design. Paint roses in very delicately with Rose. The leaves are Apple Green, the darker touches around roses are Violet and Shading Green. The upright leaves are Green Gold. Bands are Green Gold.

Second Fire—Touch up flowers with same color used in first fire. The coloring between two bands is Yellow Brown Luster.

LADY BANKSIA ROSE (Page 211)

Treatment by Jessie M. Bard

FIRST Fire—Use Lemon Yellow and a little Apple Green for lights. The darker side is Yellow Brown and Brown Green. For centers use Yellow Brown and Yellow Red. The leaves are a rich Green. Use Yellow Green and Shading Green, Moss Green and Copenhagen Blue. The stems are Shading Green and Violet.

Second Fire—Wash Lemon Yellow over flowers to give them the greenish cast. The shadow side is Albert Yellow and a little Yellow Green.



AMERICAN BEAUTY

Treatment by Jessie M. Bard

PAIN'T the roses in with Blood Red so it is a delicate pink, then when it is quite dry powder your painted rose with Peach Blossom. The leaves are Moss Green and Shading Green, Yellow Green and Brown Green. Stems are Shading Green and Violet.

Second Firing—Use Blood Red and just a little Ruby for shadows and clear Rose for lights. The leaves are touched up with same colors used in first fire. Background is Violet, Apple Green and Shading Green. If a third fire seems necessary use same colors.



VERBENAS (Page 215)

Treatment by Jessie M. Bard

FIRST Fire—The greens are painted in first around flowers; use Brown Green, Moss Green, Yellow Green. The leaves are Apple Green and Yellow shaded with Shading Green and Violet. The flowers are pink and white. The white bunch is Violet and Apple Green. The pink is Rose shaded with Violet and Blood Red.

Second Firing—Wash in background with Yellow, Apple Green, Violet and Copenhagen Blue. The same colors used in first firing are used to strengthen leaves and flowers. For stems use Brown Green and Violet.



CAKE PLATE (Page 214)

Treatment by Jessie M. Bard

CAREFULLY divide plate into sections, then trace in design, outline with Roman Gold, then paint in leaves in border with Apple Green, Copenhagen Blue and Yellow. The background back of daisies are Violet and Yellow, center of daisies are Yellow and Yellow Brown, then fire.

Second Fire—The wide band—handles. Leaves are light green luster very thin; thin the luster with a little lavender oil. Then retouch flowers in border with same colors used in first fire.



CUP AND SAUCER (Page 222)

Treatment by Jessie M. Bard

PAIN'T in leaves with Shading Green and Copenhagen Blue. The roses are Rose very thin. The bands are Gold.

Second Firing—Paint a thin wash of Light Green luster between bands, then touch up flowers, using same color used in first fire.



AMERICAN BEAUTY—K. E. CHERRY



CUP AND SAUCER—K. E. CHERRY

(Treatment page 212)



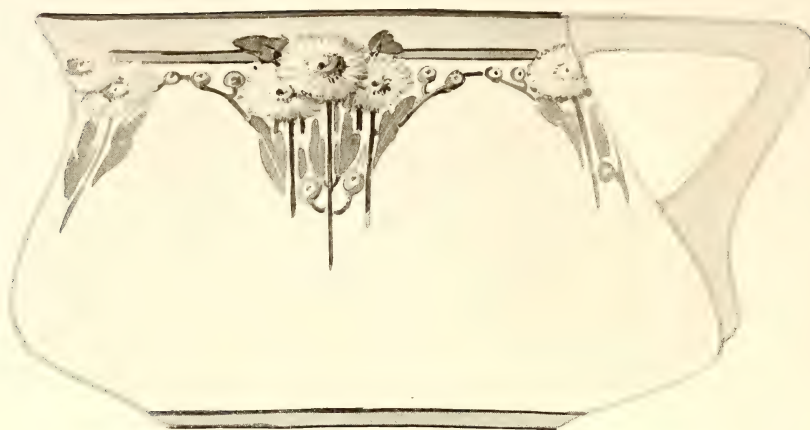
PLATE BORDER—K. E. CHERRY

(Treatment page 208).



LADY BANKSIA ROSE—K. E. CHERRY

(Treatment page 208)



CREAM PITCHER—K. E. CHERRY

SUGAR BOWL AND CREAMER

Treatment by Jessie M. Bard

SKETCH design in, then paint in leaves, stems with Copenhagen Blue, Shading Green and Apple Green. The daisies are shaded with Violet and Copenhagen Blue. The centers are Yellow and Yellow Brown with touches of Brown Green. The lines are Green Gold.

Second Firing—The color between lines is Shading Green, the wide band is Apple Green. Retouch flowers with coloring used in first firing.



CUP AND SAUCER (Page 214)

Treatment by Jessie M. Bard

TRACE design in, then paint leaves with Moss Green and Brown Green. The flowers are Yellow and Yellow Brown shaded with Brown Green. The bands and leaves and bud forms are done with Roman Gold.

Second Fire—The band between lines is Yellow Luster applied very thin. Touch up the roses with colors used in first firing.

CUP AND SAUCER (Page 210)

Treatment by Jessie M. Bard

PAINTE leaves with Brown Green and Yellow Green. The flowers with Yellow Brown and a touch of Grey for Flesh; the four dots in center are Yellow Red. Bands are Grey for Flesh and Yellow Brown equal parts.

Second fire—Wash a thin wash of Yellow Green and Yellow Brown in band between two lines, then straighten and true up edges with same color used in first firing.

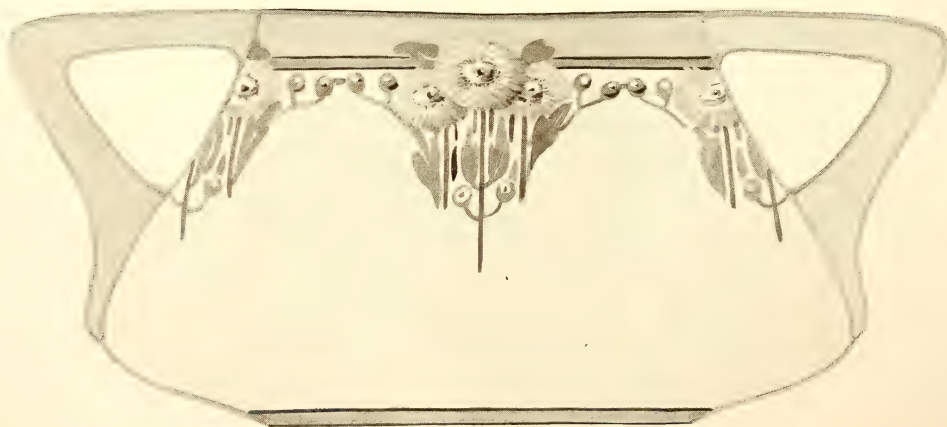


ACACIA (Page 213)

Treatment by Jessie M. Bard

FIRST Fire—Paint in puff balls with Albert Yellow, Yellow Brown, shade with Albert Yellow and Brown Green. Add some Yellow Red in darkest places. The leaves are Yellow Green and Yellow Brown. The darkest leaves are Shading Green and Yellow Brown.

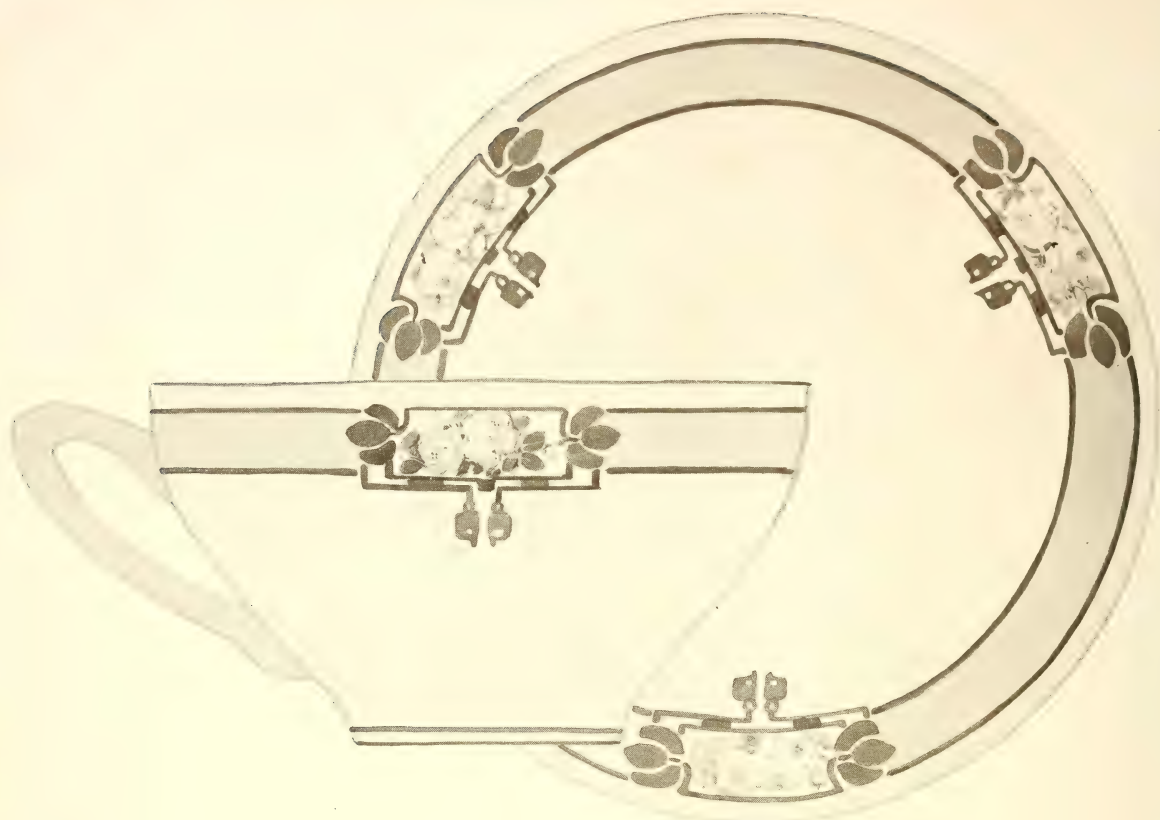
Second Firing—The background is Yellow, Yellow Brown and Brown Green. To touch up design use same colors used in first firing.



SUGAR BOWL—K. E. CHERRY

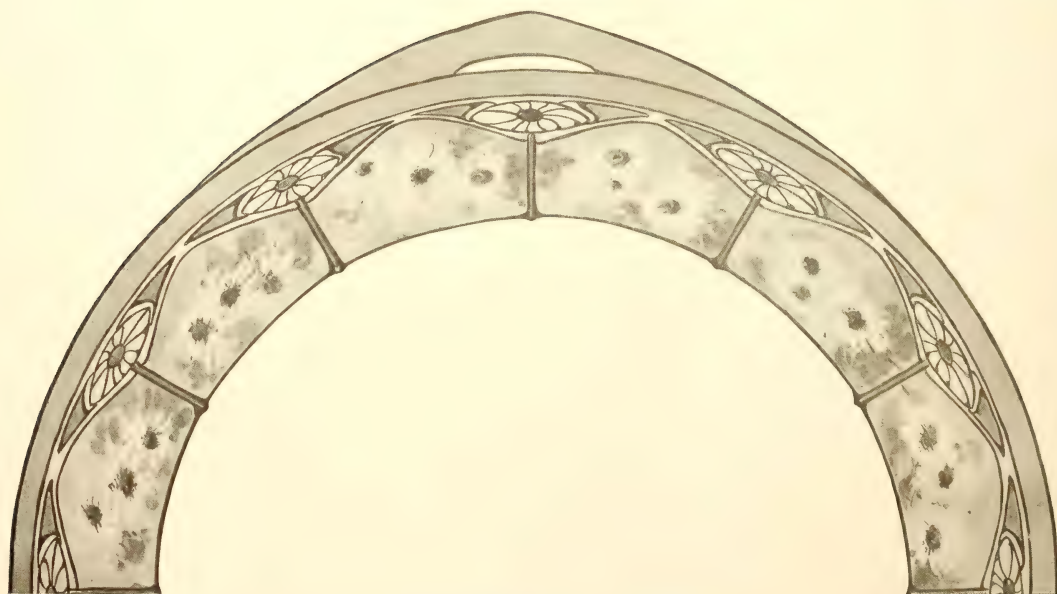


ACACIA—K. E. CHERRY



CUP AND SAUCER—K. E. CHERRY

(Treatment page 212)



CAKE PLATE—K. E. CHERRY

(Treatment page 208)



VERBENAS—K. E. CHERRY

(Treatment page 208)

DRESSER SET (Page 220)

Treatment by Jessie M. Bard

SKETCH design in carefully, paint leaves in with Yellow, Apple Green and Copenhagen Blue, the darkest touches around flowers Shading Green and Violet. The flowers are Rose very thin. The centers are Yellow and Yellow Brown. The dark spots are Blood Red and Brown Green. The darkest bands are Gold. Fire.

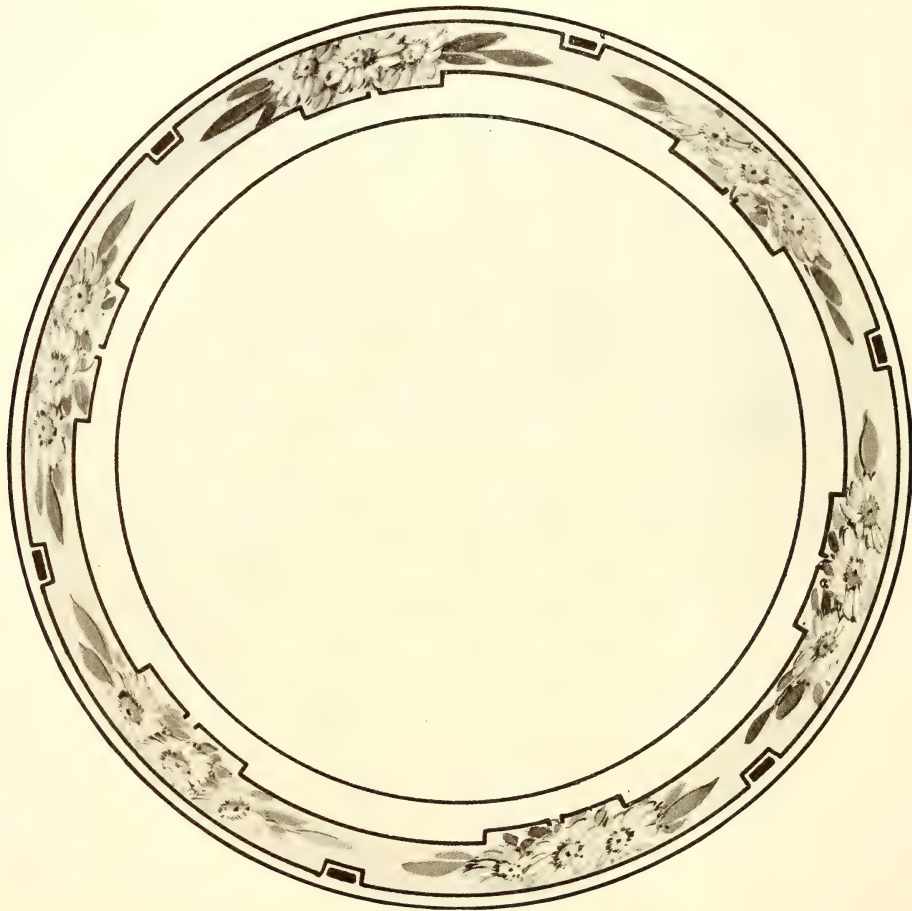
Second Fire—Wide flat bands are Copenhagen Blue and a little Sea Green. The dark color in narrow band is clear Copenhagen Blue. Touch up flowers with same color used in first firing.

GORILLIA

Treatment by Jessie M. Bard

FIRST Fire—The blossoms are Blood Red very thin, then strengthened to ends with Blood Red and Ruby; the very tips are Yellow Green, the fine leaves are Moss Green, Apple Green, Shading Green and a little Black. The stems are Brown Green, Blood Red and a little Ruby.

Second Fire—Wash in a background of Moss Green, Yellow Brown and Yellow Green. Touch design up with same colors used in first firing.



PLATE—K. E. CHERRY

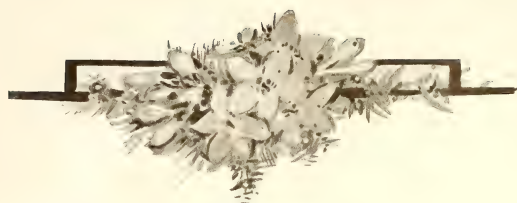
Treatment by Jessie M. Bard

SKETCH design in carefully. Paint bands with Green Gold. Paint in flowers Violet and a little Blood Red to give the purplish cast to white flowers; the centers are Yellow and Yellow Brown. The leaves are Copenhagen Blue, Apple Green and a little Shading Green.

Second firing—Wash a thin wash of Yellow and Copenhagen Blue in the background to give a light tone of grey to throw out the daisies, then go over the gold again and retouch flowers with the same colors used in first firing.



GORILLIA—K. E. CHERRY



NO. 1



NO. 6



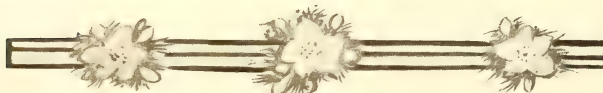
NO. 5



NO. 3



NO. 2



NO. 4

MOUNTAIN PHLOX—K. E. CHERRY

Treatment by Jessie M. Bard

No. 1 used as decoration for trays and flat pieces.

No. 2 is used on salt shakers.

No. 3 on tea sets.

No. 4 on cups.

No. 5 a plate.

No. 6 a cup and saucer.

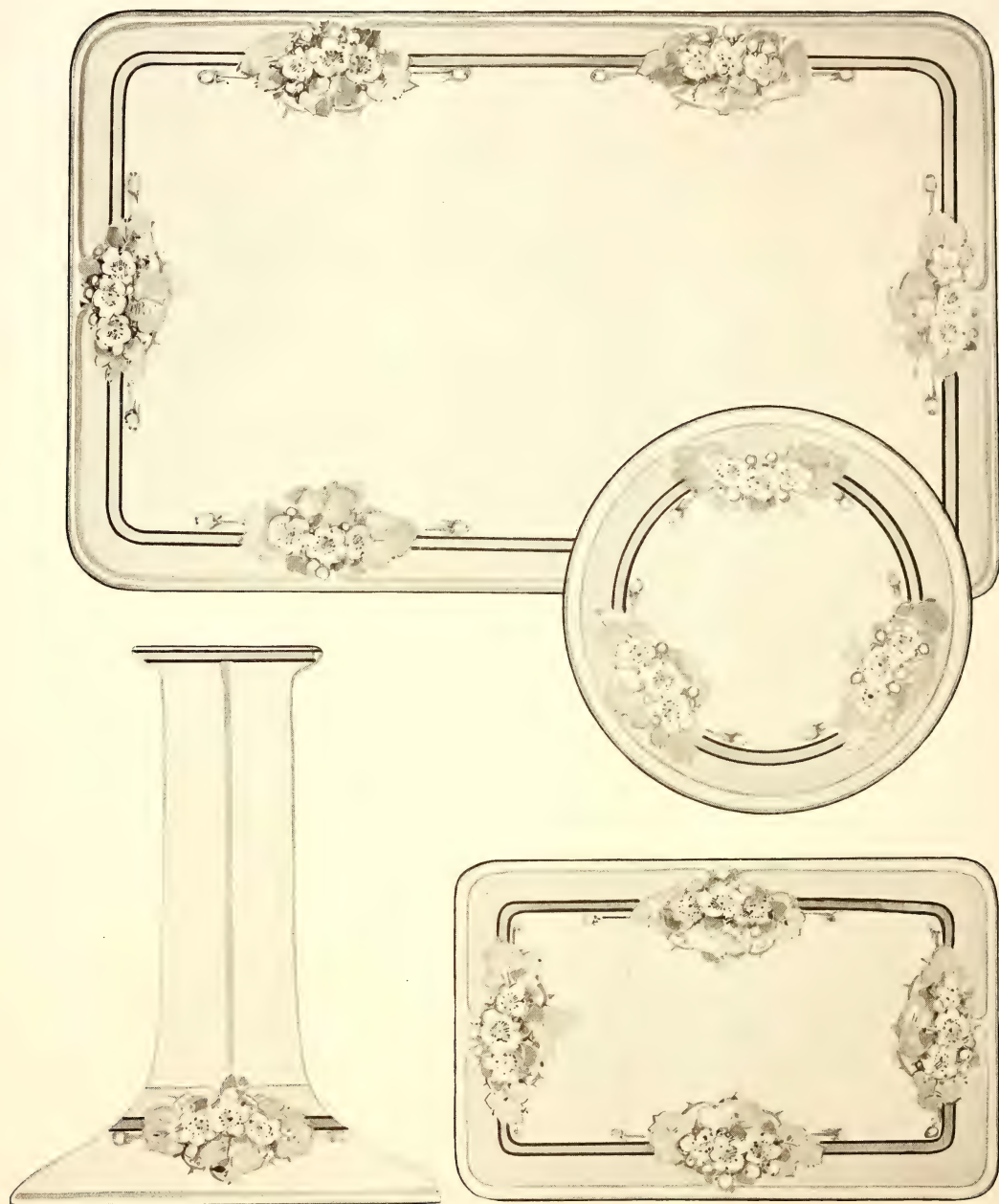
First fire—The needles, Shading Green, Yellow Green and Violet; the flowers are Rose very thin. The dark touches are Blood Red.

Second Fire—Touch up flowers with Rose and a little Violet. The buds are Rose stronger than the flowers.



VIOLETS—K. E. CHERRY

(Treatment page 225)



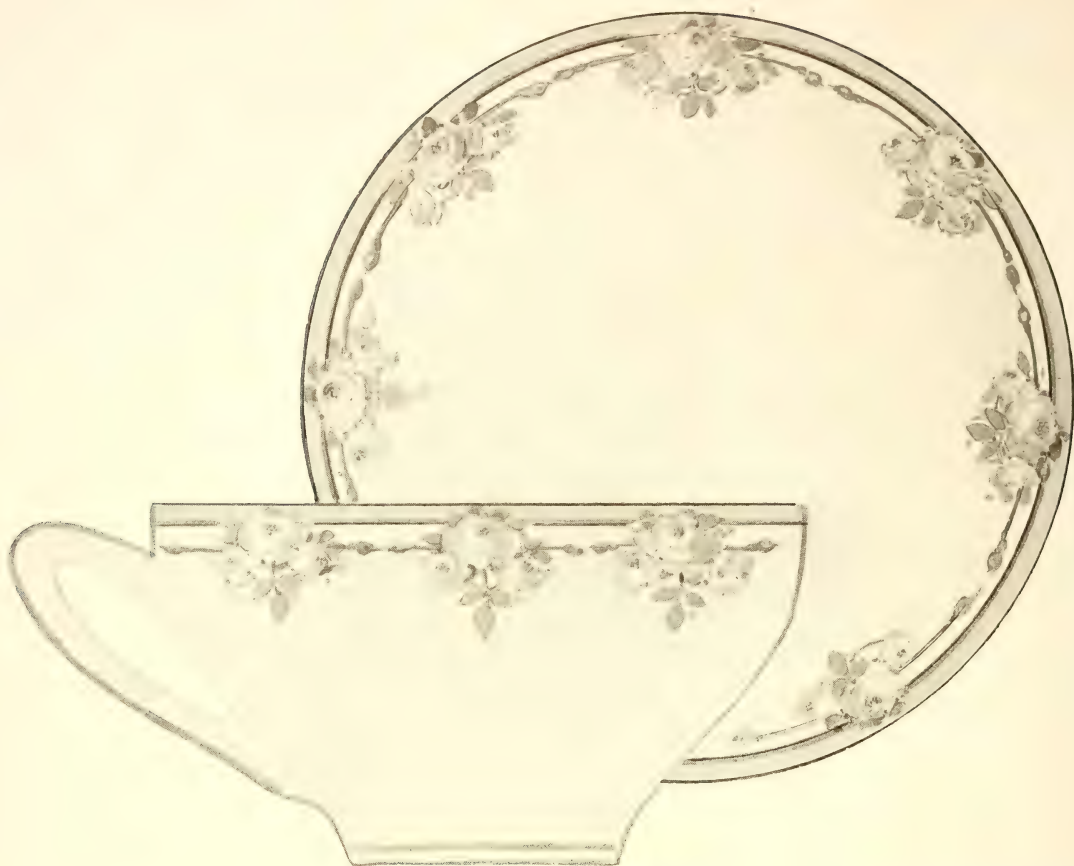
DRESSER SET—K. E. CHERRY

(Treatment page 216)



BUTTON BALLS—K. E. CHERRY

(Treatment page 223)



CUP AND SAUCER—K. E. CHERRY

(Treatment page 208)

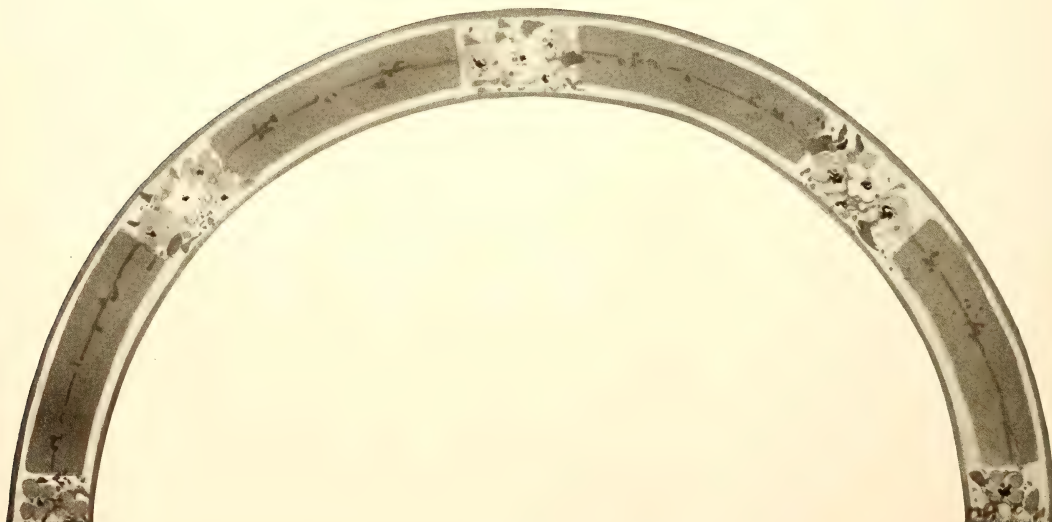


PLATE BORDER—K. E. CHERRY



LEMONS—K. E. CHERRY

LEMONS

Treatment by Jessie M. Bard

FIRST Fire—Paint leaves with Moss Green, Shading Green, Sea Green and Yellow Brown. Lemons are Yellow, Yellow Brown with Yellow Green, Apple Green with Lemon Yellow, shadow where the darkest, use Albert Yellow and Brown Green. Stems are Violet and Brown Green.

Second Fire—Use same colors to touch up. The background is Lemon Yellow, Apple Green, Violet and Shading Green.



PLATE BORDER (Page 222)

Treatment by Jessie M. Bard

FIRST Fire—Paint forget-me-nots with Deep Blue Green, Violet, Sea Green. The centers with Yellow and a touch of Yellow Red. The green around flowers is Apple Green and Shading Green. The bands are made with Copenhagen Blue and a little Sea Green.

Second Fire—Touch up flowers with same colors used in first firing. The fine tracing or vine over the bands is Copenhagen Blue.



CALIFORNIA HEATHER (Page 227)

Treatment by Jessie M. Bard

FIRST Fire—Paint in heather with Blood Red and Violet very delicate. The tips are painted in with Brown Green and Yellow Brown. The leaves are Moss Green, Brown Green and Shading Green. The stems Yellow Brown and Blood Red.

Second Fire—Touch up the heather with Rose, shade with Blood Red and Rose; then paint in background with Yellow, Blood Red, Violet and Yellow Brown. Touch up the little leaves again by putting in the dark accents.



BON BON TOP AND TRAY (Page 226)

Treatment by Jessie M. Bard

TRACE design in, paint leaves in with Copenhagen Blue, Apple Green and a little Moss Green. The stems and buds are Violet and Apple Green. The roses are a thin wash of rose. The lines to make bands are Copenhagen Blue.

Second Fire—Use same color used in first fire. For re-touching between bands use Copenhagen Blue and Deep Blue Green.



BUTTON BALLS (Page 221)

Treatment by Jessie M. Bard

FIRST Fire—Paint in leaves with Moss Green, Shading Green and Violet; dark balls with Yellow Green and Yellow Brown shaded with Shading Green and Yellow Green. The light balls are Apple Green and Violet in medium shadow. The deep shadows are Grey for Flesh and Violet. The white lights are wiped out with silk drawn tight over finger.

Second Firing—Wash in background with Yellow Violet, Apple Green. Retouch design with same colors used in first firing. The stems are quite a clear green made with Yellow Green, Yellow for lights and shaded with Yellow Green and Brown Green.



PLATE, WHITE CURRANTS—K. E. CHERRY

Treatment by Jessie M. Bard

SKETCH design in, paint dark coloring around currants with Shading Green and Violet. The leaves are Shading Green, Apple Green for shadows. Apple Green and Yellow for lights. Currants are Yellow, Violet, a little Yellow Brown on the shadow side, in the reflected lights;

the marks on berries are Brown Green. The stems Brown Green and Violet.

Second Fire—Wash a thin wash of Apple Green and Violet in background. Band, the darker narrow band is made with Apple Green and Copenhagen Blue.



CALIFORNIA POPPIES KATHRYN E. CHERRY

FEBRUARY 1911
SUPPLEMENT TO
KERAMIC STUDIO

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SYRACUSE, N. Y.

VIOLETS (Page 219)

Treatment by Jessie M. Bard

FIRST firing—The light flowers are Deep Blue Green and Violet shaded with Banding Blue and Violet. The darker flowers are Royal Purple and Banding Blue. The very dark flowers are Royal Purple with a little Black. The leaves are Moss Green and Apple Green, shaded with Shading Green and Black.

Second firing—Touch up the flowers with same color used in the first fire. The dark marking in flowers is Black and Royal Purple. The leaves are strengthened with same as used in first fire. The background is Sea Green, Shading Green, Violet and Apple Green; use Yellow under the larger bunch of flowers.

CALIFORNIA POPPY (Supplement)

Treatment by Jessie M. Bard

FIRST fire, lay in poppies with Lemon Yellow, Albert Yellow, Yellow Brown and Yellow Red. The palest flowers are made of Lemon Yellow shaded with a little Brown Green on shadow side. The leaves are Shading Green and Apple Green.

Second Fire—Touch up the flowers with the same coloring as in the first firing, using less of the yellows and more of the Yellow Red and Yellow Brown; then wash in background with Yellow, Yellow Brown, Apple Green, and Shading Green and Yellow Brown. The stems are Apple Green and Yellow Brown.



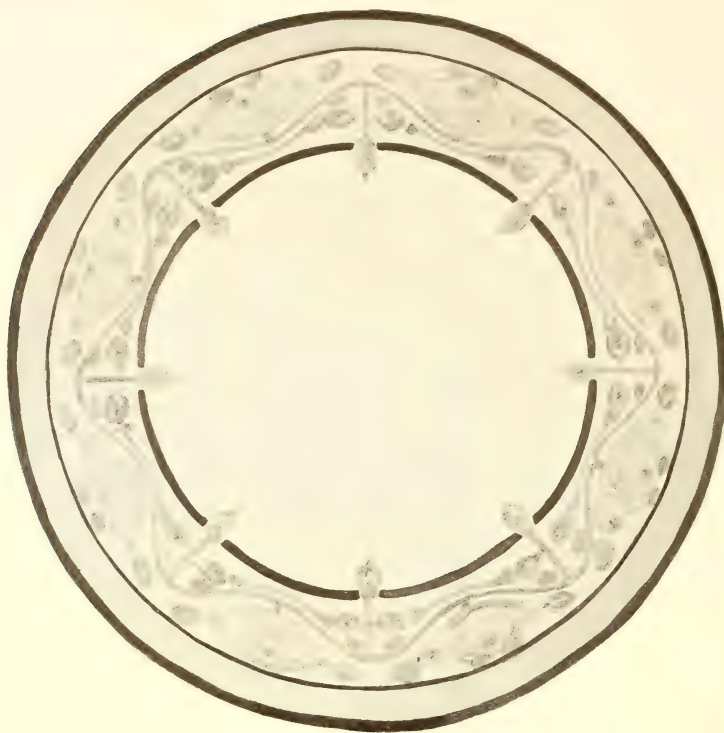
BUDDLEYA—K. E. CHERRY

Treatment by Jessie M. Bard

PAINT leaves with Moss Green, Shading Green and Brown Green; strengthen with Shading Green and a little Black. Flowers are pinkish in the lighter ones and more purple in darker. For the light flowers use Rose, Apple Green, a little Violet and Moss Green in deepest

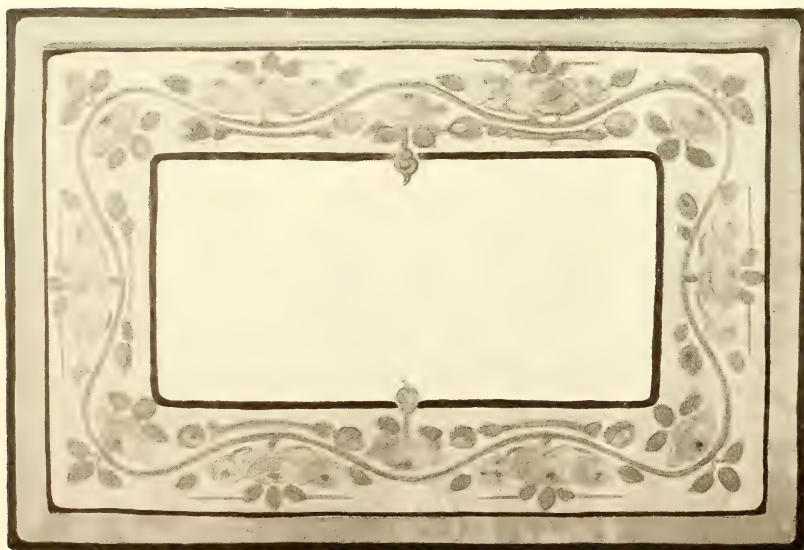
Shadows. The darker sprays are Violet, Moss Green, a little Blood Red and Violet. The stems are Brown Green and Violet.

Second Firing—Background Moss Green, Violet, Copenhagen Blue. Touch up design, use same colors used in first fire.



BON BON TOP—K. E. CHERRY

(Treatment page 223)



TRAY—K. E. CHERRY

(Treatment page 223)



CALIFORNIA HEATHER—K. E. CHERRY



CRAB APPLES—K. E. CHERRY

CRAB APPLES

Treatment by Jessie M. Bard

FIRST Fire—Apples are laid in with Yellow, Yellow Brown, Blood Red. The brightest touches are Carnation, the darks or caps on apples Brown Green. Leaves are Apple Green, Moss Green, Brown Green and Shading Green. Stems are Violet, Blood Red and Brown Green.

Second Fire—Use same colors to strengthen design. Wash background with Yellow, Blood Red, Violet and Brown Green.



ANSWERS TO CORRESPONDENTS

H. M. M.—L. Reusche & Co., 12 Barclay St., New York City, have a preparation to put over silver to keep from tarnishing.

Mrs. R.—Your gold was probably applied too heavy or it may be under-fired. Fluxed gold over-fires very easily on Belleek, so probably the latter is not the cause.

P. L. M.—The anise oil will not affect the gold.

B. M.—Flat gold work is most satisfactory for service plates. We have no one at present making monograms. You could give an order to any of the teachers and most jewelry houses.

E. B. B.—Grounding oil is similar to Fry's special oil but is not as satisfactory in most cases. Most art dealers carry Fry's special oil.

Mrs. W. W. H. Your trouble sounds very much as if it was caused by dampness in the kiln. 55% solution of hydrofluoric acid will remove the tint. Great precaution must be used in handling it, so do not get it on your fingers.

EXHIBITION NOTE

An interesting exhibition of Portraits in Wax, by Ethel Frances Mundy, is now in progress at the rooms of the Women's Cosmopolitan Club, 142 E. 33d St., New York. Admission by card. It will be time well spent to go and see these dainty revivals of an ancient art.



A List of Dealers in Little Things to Make

Boston, Mass.	L. Cooley, 38 Tennyson St.
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New York, N. Y.	M. T. Wynne, 39 West 21st St.
Philadelphia, Pa.	Wright, Tyndale & Van Roden, 1212 Chestnut St.
Rochester, N. Y.	Geo. W. Davis & Co., 2356 State St.
Rochester, N. Y.	Frank Doeblner, Doeblner's Block.
San Francisco, Cal.	Dorn's Ceramic Supply Store, 437 Powell St.
St. Louis, Mo.	Erker Bros., Opt. Co., 603 Olive St.
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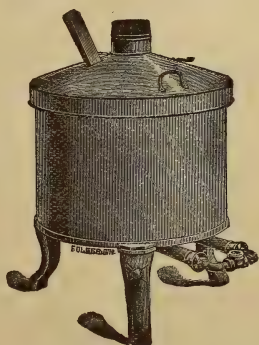
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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR.

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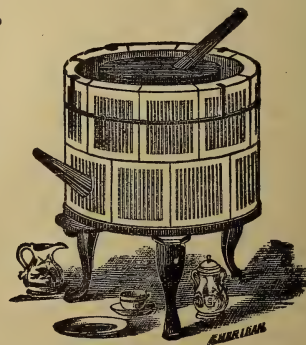
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KERAMIC STUDIO

Vol. XII. No. 11

SYRACUSE, NEW YORK

March 1911



It is interesting to note the change of attitude in regard to decoration of porcelain. When first KERAMIC STUDIO was launched and began its campaign for conventional treatment of designs as applied to china, many and loud were the complaints of our decorators, and dire threats of consequences made our progress halt-

ing and lame, for we had to please a sufficient majority to pay for bread and butter. We still make one step backward for two in advance; but the vision of a future when we can hitch our wagon to a star grows clearer daily. It is only now and then we hear a murmur, and occasionally the murmur comes from the other side. We are not conventional enough to suit the more advanced workers. The fact of the matter is that it is only the workers who were in their heyday when KERAMIC STUDIO was started twelve years ago, who are so loathe to give up their naturalistic work. The newer workers have been brought up to the conventional, and like Oliver Twist, cry for more. A gratifying example of the trend of thought to-day is shown in the following letter which the writer has given us permission to use.

MILWAUKEE, WIS., January 10, 1911.

Keramic Studio Publishing Co.:

Enclosed please find money order, for the following back numbers.
* * * * I bought some second-hand KERAMIC STUDIO magazines, that I heard you were out of, and the March 1910 is in a very poor condition; if you should happen to have one would you kindly send it along? I have been a subscriber for years and enjoy your magazine more and more. The first ten volumes I have bound, then came more conventional designs and I gave up the magazine for a year, and here I am now, almost begging for the back numbers. I do see the beauty of the conventional designs and wish some of my naturalistic paintings could be washed off. Hoping you can fill my order, I remain,

Yours respectfully,

EMMA TRIMBORN.

We are fast thinning out that big bunch of designs that has been hanging over us from the early days of KERAMIC STUDIO. They were too good to throw away—moreover they were paid for and economy forbade the holocaust. And yet, they have been waiting so long for their turn to be published that they are now a little behind the times, so we have to mix them in with the newer things a little at a time. This serves two purposes besides economy. It helps to break the fall from the naturalistic to the latter day work and they are more easily digested by those who have not gone far in their studies. "Strong meat for the grown-ups and milk for babes."

We announce for the May (12th anniversary) issue of KERAMIC STUDIO another competition of designs for "Little Things to make". The prizes to be as follows: First prize \$5.00, second prize, \$4.00, third prize, \$3.00, for each of the following subjects: candle stick, salt and pepper, round box, rectangular box, dish for salted almonds or bonbons, A. D. coffee cup and saucer, cream and sugar, jelly jar. This kind of competition seems to be

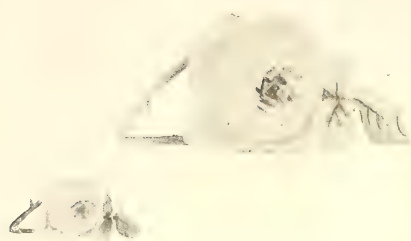
more popular than any other we have undertaken especially because the small things are so easily utilized for gifts, prizes, etc. The competition will close the 20th of March, which does not give you a great deal of time. Send all designs flat, marked plainly on the back with name and address; enclose in your letter a treatment for mineral colors, and for this time only address to the Editor, Mrs. S. E. Robineau, Art Institute, University City, St. Louis, Mo., to save time, as she does not return to Syracuse before April. Make your designs as dainty as you can. The time is passing for the blocked in design. Big designs and crude effects are for pottery, not porcelain.

Miss Maud Mason, President of the New York Ceramic Society, promises us a full and interesting account of their exhibition which took place in February. We expect to illustrate this exhibition very fully in the April issue of KERAMIC STUDIO. The March issue goes to press too early to print the account or have the illustrations made. We regret to learn that the Grueby Pottery Co. are no longer making their vases for home decorations but are confining themselves to tile making. While we appreciate the tiles we deplore the fact which this news makes evident, which is, that it is difficult even at this date to make a living out of really artistic things. One must always do something in the way of a compromise along with the work which stands for one's ideal. The good time is coming—but slowly. The aeroplane will get there first. But when all is said and done, public taste is improving and quite rapidly, considering the depths to which it had descended two decades ago.

We thought we had as large a circulation among china painters as we could ever hope to have, but we have been agreeably surprised these past two months in the unprecedented increase in our subscription list. We wonder what special feature of KERAMIC STUDIO has been the stimulant and we would be glad if the readers of KERAMIC STUDIO would write and tell us what they like best in the magazine so that we can "do it some more" to our mutual benefit. Our advertising manager has lately sent out very stylish little invitations to become subscribers to KERAMIC STUDIO which have met with acceptances or regrets (as the case might be) quite as "comme il faut," but we are sure that it cannot be entirely our good manners that have brought us this increase. The meat in the shell must have had something to do with it and we would like to perpetuate the flavor which brings such good results.

The many friends of Mrs. Kathryn E. Cherry will be interested to hear that at the last exhibit of Arts and Crafts at the Art Institute of Chicago she was awarded the Atlan Club prize for the best original decoration overglaze.

The articles on tin enamelled pottery, by M. Franchet, will begin in the April issue of KERAMIC STUDIO.



A COURSE IN CHINA DECORATION

By JETTA EHLERS

(Courtesy of the American Woman's League)

(CONTINUED)

NINTH LESSON

THE USE OF FLOWERS IN DECORATION

WE take up in this lesson the use of flowers in the decoration of china.

There are three ways of using flowers in decoration outside of the strictly conventional, by which is meant, the very abstract or line decoration. The three ways referred to are, the "pattern," the purely naturalistic, and the purely decorative. In this lesson we will give our attention to the "pattern" method. This term pattern requires a few words of explanation to the student. A flower used in this way is painted rather flatly, preserving the characteristics of the flower, but so arranging it on the object to be decorated that the flower, its leaves and its stems, shall all compose an ornament or design. This ornament or motif, grouped and repeated at intervals and capable of great variety, produces a decoration which has dignity and charm. The very advanced worker may not accept it as the best, but it is so infinitely better than the old sprawling naturalistic painting that it has a right to exist.

This sort of decoration has been called the "compromise." A very good name, too, for there is just enough of the naturalistic left to satisfy one class, and still the rules of good design have been observed. Every lesson in this course has emphasized the fact that true decoration of china is not the painting of pictures, of flowers, or other objects from nature, on the dishes we use. One class of students readily grasp this truth. Another class, and alas! a large one, fight against it, refusing to be open-minded, allowing prejudice to block the way of progress. Then, there is a third class, not particularly attracted to conventional work, and yet willing to be led. To this

group of workers the "pattern" or compromise idea of decoration comes as a happy solution of the question. So much has been said on this subject of the conventional and the naturalistic, and yet our workers seem unable to understand what constitutes good decoration. Perhaps if the words "painting" and "decorating" were substituted, it would be easier to grasp the idea. We paint a picture on a canvas, for instance; we decorate a plate. We do not paint a picture on a plate, nor do we decorate a canvas. We may decorate the canvas by surrounding it with a frame to enhance the beauty of the picture, and that is just what good decoration aims to do. Your plate with its naturalistic painting is in the same class. It needs a frame. It is certainly out of place on your table, obscured perhaps by plebeian corn-beef and cabbage. The plate was made for a purpose, and the decorator must not lose sight of that for a moment. By way of another illustration, let us consider the walls of your room as a surface to be decorated. You would not choose to have naturalistic flowers painted or printed on your wall here and there at random, without the least regard for any sense of law and order. One coming into the room would be startled and made more or less uncomfortable. Nothing in such a room, in the way of furnishings, could hold its own against walls like these.

Take this same scattered flower, place it formally at regular intervals spaced in some pleasing way, and lo! you have a decoration. Your sense of law and order is no longer offended, and you are conscious of some thought back of it all. The decoration now has some interest. Can you not see the difference? Study your wall once more, and you will find that the naturalistic flower, though placed in a formal way, is so pronounced in color and line that it stands out with too much prominence, everything in the room being overpowered by the wall decoration.

By experimenting you will find that the color will be much improved when toned down, and the design made more pleasing if much simplified. You now begin to feel that things look well against such a background. The wall is meant to be a background for your pictures and furniture, and you destroy the beauty and balance of your room if you make it anything else. As you study the subject still further, you feel a need of having more harmony between the things in your room and the walls.

You have progressed several steps, but all is not yet satisfactory. Reduce your wall decoration to still more simple lines, and to perhaps two tones of one color, which would repeat the predominating color of your hangings, etc. At once you have harmony. Things "go" together





BLUE GUM EUCALYPTUS—K. E. CHERRY

(Treatment page 238)



now and the effect is quiet and restful. These same principles apply to the decorating or painting of china. The entire failure of our china painters to consider the piece of china as a thing to be decorated, and instead, regarding it as a surface upon which to paint pictures of fruit, flowers, and what-not, is at the bottom of this misconception of decoration. You see, your plate is no more a fit place for naturalistic painting than your wall is. If you feel drawn to do naturalistic painting confine it to slabs or tiles to be framed or to plaques for the wall or plate rail. Do not condemn all formal decoration because you see much that is flat and uninteresting. And likewise, do not allow a love of color and atmosphere to lead you into painting pictures on your table-ware.

MATERIALS FOR LESSON

Form to be decorated—coupe plate $6\frac{1}{2}$ or 7 inches; about twenty cents.

Painting medium.

Plate divider.

China pencil.

Square shader No. 6.

Gold.

Colors:

Peach Blossom.

Olive Green.

Brown Green.

Dark Green.

Carnation.

Violet No. 2.

With this lesson two small flower motifs or "patterns" are given, and a suggestion as to arrangement. This,

however, is not to be copied for lesson work by the student. Instead of that, the student is to make as many different arrangements as possible of either or both of the motifs, carrying out the most successful one on the small plate suggested for the lesson criticism. There are numerous ways in which these motifs may be used, in fact one of them has been made into eight different arrangements. The student may use gold in lines, bands or broken bands in making the arrangements. Color may be used also, either in spaces of solid tinting, or in lines and bands. Additional separate small roses may be used also; in fact, any combination the ingenuity of the pupil may suggest.

In the painting of roses we use Rose, a color which is perhaps one of the most beautiful and most trying of all the list of mineral colors. A bit over-firing will turn this color into a disagreeable hard lilac pink, and "trying" seems a mild word to use. All varieties of rose, and this includes peach-blossom and the carmines, are gold colors. There are a number of good makes on the market, some of which are advertised to not "purple" in the firing. The experienced worker is rather sceptical on that point; however, some do not purple as easily as others. A great many workers use and prefer peach-blossom, which does stand a harder fire than rose, and the student is advised to use it in carrying out the lesson.

In preparing this color, more than ordinary care should be used to grind it thoroughly. Always use the small square of ground glass described in the first lesson. If the color is to be used for tinting, always add a drop or two of Dresden thick oil to the medium in mixing the color and grind until very smooth.

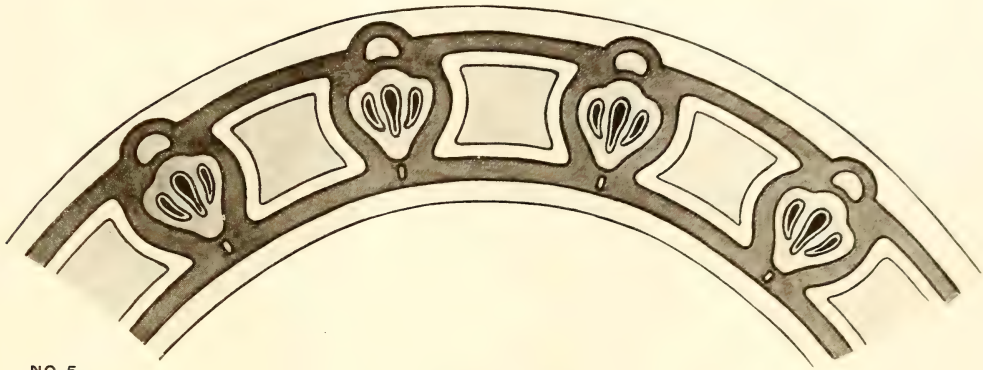
In painting small roses endeavor to keep the treatment very simple.

They are not to be carried as far as a larger rose painted in a naturalistic way. A rose is a mass of curves, and the strokes of the brush must be made with that in mind. Learn to sweep the brush freely around in a small circle if you would paint good roses.

Sketch in very lightly, with the china pencil, your arrangement of the motif. The fewer lines you have the better. The effort to always keep within set lines produces a hard, tight way of painting.

The best small roses are those painted in without drawing. Just indicate with the china pencil where they are to be, and then paint them in very simply and directly. Use a number six square shader for this work. Work a little painting medium into the brush to make it pliable,





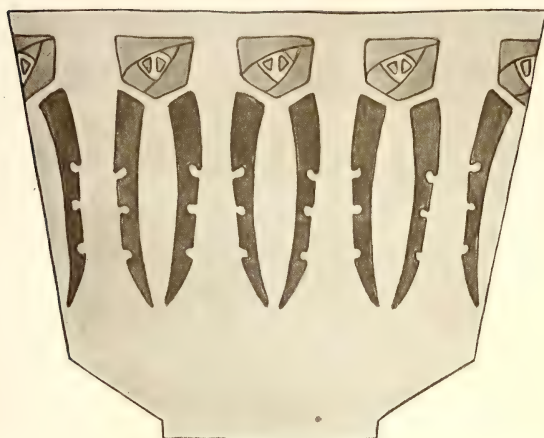
NO. 5



NO. 4



NO. 2



BOWL—E. NEELY

(Treatment page 242)

wiping off the surplus on the paint rag. A brush treated in this way does not split. Now work the brush well into the peach-blossom, spreading and turning it, until you feel the color is free and smooth. You cannot lay a clean wash of color unless the color "gives" well. When tested on the palette, it should be smooth and clear and delicate in tone. With a curving stroke of the brush lay in the "ball" or body of the rose, having only the faintest wash on the high-light, or upper side of the rose, shading it to a deeper tone on the under or shadow side. This should be done with as little working over as possible. Next, take a bit of peach-blossom somewhat heavier in tone on the corner of the square shader. With a series of clean, crisp little circular touches, lay in the centre of the rose. In painting the centres be particular to not pile on the color, else it will chip off in the firing. A touch of ruby or American beauty added to the peach-blossom or rose will give the desired depth. Even this must not be put on too thickly. Try to get the depth rather by a few sharp crisp brush strokes. If you lay the color so very heavily, there will be more color than the glaze of the china will take up and consequently it will chip off. Next lay in the little petals which turn back from the "ball" of the

roses. Take out the high lights on the edges of the turned back petals, and little lights in the centres, with our good friend the tooth-pick and cotton. This may also be done with a clean brush slightly moistened with medium. As the brush may spread and the tooth-pick will not, the latter is the best for general use.

The rose should now be sufficiently worked up for a first firing. Do not try to do too much for a first painting. Aim to have good modelling, that is, good dark and light, and one should also have clear transparent color. If it is muddy and grainy from over working, do not delude yourself with the idea that the firing is going to make it all right. It will probably look several degrees worse. Rose of all colors will bear the least fussing with. If worked into after once laid, it will grain and then will not fire well. One must study to make every brush stroke count for something, and then let it alone. Much otherwise good work is ruined by the fussy type of worker, who, in a desire to make things look better, goes back and labors over cleanly laid color. The result is a messy piece of painting which has lost all transparency and "swing." Keep the roses delicate and clean for the first firing, relying upon your second painting for more strength and sharper contrasts. Having laid in the roses, proceed with the painting of the leaves. These are done with olive green and violet, adding enough violet to the green to "grey" it. These small leaves are meant to be painted in very simply, keeping them soft in color and without much detail. If you observe the study, you will notice little sharp bits of darker color, which separate and bring out the modelling of the leaves. These are painted in with brown-green and dark green, and must be kept crisp and clean. Take just a bit of color on the brush for this, and avoid working into it when once placed. Learn from the very start to work in a direct way, and your work, even though it may fall short in other respects, will have the charm of being transparent and clean.

The stems and briars are painted with brown green with a touch of carnation to warm it, greying it with violet toward the tip of the stem. The briars have a slightly redder tone than the rest. The stems should be kept soft in tone, else they will seem to "pop" out at you. The treatment of stems and "trailers" is the "give away" of the amateur, so be careful to keep them always subordinate. Who has not seen paintings of flowers with stems branching out in every direction, apparently sup-



BLUE BELL DESIGN—F. A. RHEAD

(Treatment page 236)



BLUE GUM EUCALYPTUS. K. E. CHERRY

(Treatment page 238)

porting nothing, and distracting to behold. Never "see" your stem first; if you do, tone it down. Let the flower be the point of interest. When the motifs are all painted in, put the gold on the edge and anywhere else it may be required, and after drying the plate is ready to be fired. When it has been fired the roses should be a clear, soft pink. If it has been overfired, they will be more or less lilac in tone. If underfired, they will appear a sort of dull salmon or brick color. This is the least serious fault, for it may be refired and the pink properly developed. If overfired, the purpling is more difficult to manage. Sometimes the piece may be pulled through by washing over all the light parts with a very thin transparent wash of Albert Yellow, retouching the centres and other places with rose.

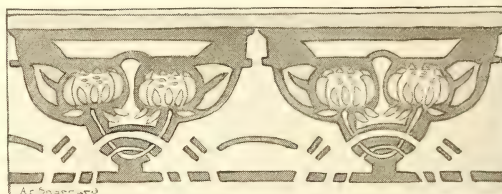
For the second painting of the plate, flush the centres of the roses with a wash of peach-blossom to deepen them somewhat, keeping your deepest color in the heart of the rose and softening it toward the outer edge. Wash a little more color on the under side of the "ball" of the flower. Add a little also to the shadow just under the "ball." Leave the high lights just as they were.

A great mistake in painting flowers is to go over everything in the second painting. Much that is lovely in color is lost in this way.

Begin with the shadows first. After strengthening the weak parts, you will find that much of your first painting will stand just as it is.

In retouching the leaves, do not go over the green unless very much fired out. Simply accent the darker places a little more, so that even though rather flat in treatment, the little leaves are crisp and full of quality. Make the stems just a little darker where they join the flower. The briars too will need some slight retouching. Be careful, as already explained, to keep this part of the design subordinate.

Go over the gold again and the plate is ready for its second and last firing. Aim to keep the roses delicate and suggestive. The leaves should also be painted with color which is toned or greyed and not with raw greens. There is perhaps no other flower so beloved by china painters as the rose. Painted in this soft suggestive way it is "a thing of beauty, and a joy forever." There is simply no limit to the decorative quality of this "queen of flowers," when used in the "pattern" or compromise manner.



PUFF BOX, CALACYNTHIS—ALICE SHARRARD

Treatment by Jessie M. Bard

OUTLINE design in Gold. Second Fire—Tint background with Pearl Grey and a little Yellow. Dry thoroughly and paint all dark part of design with one part Yellow Brown and one part Pearl Grey. Allow it to dry and paint center of flowers and stem with Albert Yellow. Petals and leaf a delicate Pink, using thin wash of Blood Red or Pompadour.



BLUE BELL DESIGN (Page 234)

Treatment by Jessie M. Bard

PAIN in bells with Banding Blue and a little Violet. Stems Moss Green and a little Violet and add a little Shading Green for the leaves. Pendant bud, a thin wash of deep Blue Green. If a background is desired a very thin wash of Pearl Grey. A little Sea Green may be added in the second fire and the design gone over with same colors as in first fire if it needs it.

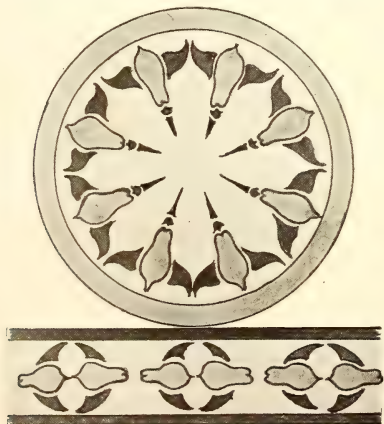


SALVE BOX—CHARLES BABCOCK

Treatment by Jessie M. Bard

DARK tone one-half Sea Green, one-half Shading Green. The grey tone, Sea Green and a little Deep Blue Green. Outline Shading Green and a little Copenhagen Blue.

Second Fire—Tint background with Pearl Grey and a little Deep Blue Green.



SALVE BOX—CHARLES BABCOCK



EUCALYPTUS TREE DESIGN—ANNE TYLER KORN

Treatment by Jessie M. Bard

TRACE in design. Paint light part of trees with Sea Green and the dark with Shading Green. Perspective trees two parts Banding Blue, one part Sea Green, one part Grey for Flesh. Trunks of trees two parts Violet, one part Blood Red. Water Deep Blue Green. Wipe out the reflection in water. Ground, Sea Green. Oil sky with

special oil and dust two parts Pearl Grey, one part Sea Green, beginning with the horizon line and when you come near the top add a little Banding Blue. Scratch out moon carefully. Go over trees again with same color as first fire. Paint the shadow on ground with Shading Green. A thin wash of Yellow over the moon and reflection in water.



BLUE GUM EUCALYPTUS—K. E. CHERRY

BLUE GUM EUCALYPTUS (Page 231)

Treatment by Jessie M. Bard

FIRST Fire—Draw design in carefully, then paint in background with Sea Green, Shading Green, Copenhagen Blue and Violet. The dark leaves are Shading Green, a little Black and Moss Green. The light leaves are Moss Green and Violet. The flowers are Violet, Apple Green for shadow. The center is Violet, Sea Green and a little Yellow Brown. The buds are Sea Green and Yellow Green. The stems Violet and Moss Green with dark touches of Shading Green.

Second Firing—Strengthen with same colors. Wash the shadow side of flowers with Apple Green. Pick out the lights, paint a thin wash yellow in centers of flowers.

and Black mixed and a little Sea Green; then paint in the white blossoms by painting around the flower and taking out the lights and white lines; the centers are painted in with Yellow and Yellow Red. Shade the shadow side of flower with Violet and Apple Green. The caps or pods are Sea Green and Yellow Green for the light side, Shading Green and Moss Green on shadow side.

Second Fire—Paint background with Apple Green, Moss Green, Copenhagen Blue and Shading Green. Yellow in the lights under the main bunch. Touch up the leaves with same colors used in first firing.

BLUE GUM EUCALYPTUS (Page 235)

Treatment by Jessie M. Bard

FIRST Fire—Sketch in design carefully, paint the leaves with Shading Green, Moss Green and Brown Green. Paint the dark color around blossoms with Shading Green

FIRST Fire—Paint in leaves with Yellow Green and Yellow Brown for light and Shading Green and Auburn Brown for dark side. Vein leaves and stems with Blood Red. The caps are Yellow Brown and Brown Green with touches of Blood Red. The flowers are made by wiping

RED GUM EUCALYPTUS (Page 245)

Treatment by Jessie M. Bard



BLUE GUM EUCALYPTUS—K. E. CHERRY

out the coloring painted around them, then shaded with Violet and Brown Green. The center is Violet and Blood Red.

Second Fire—Paint in background with Yellow Brown, Moss Green, Brown Green and Grey for Flesh. Touch up design with same colors used in first firing.



RED GUM EUCALYPTUS (Page 247)

Treatment by Jessie M. Bard

PAIN'T leaves with Yellow Brown and Yellow Green; for light leaves shade with Brown Green and Shading Green. Vein these leaves with Blood Red. The pods are Brown Green and Yellow Brown tipped with Blood Red. The broken pods are Yellow shaded with a little Brown Green.

Second Fire—Paint in background with Yellow, Yellow Brown, Brown Green; Violet and a little Black. Touch the leaves and pods with same coloring used in first firing.

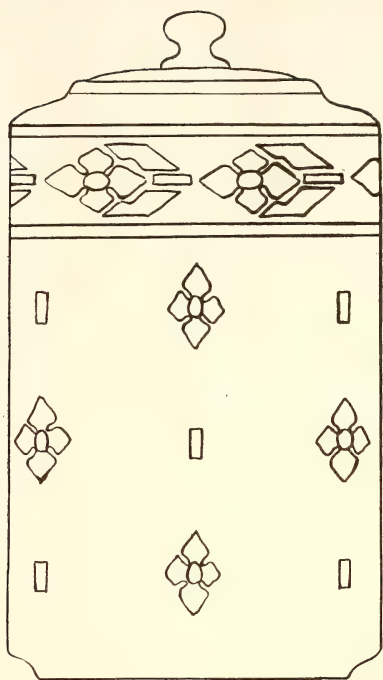
PLATE BORDERS (Page 233)

Treatment by Jessie M. Bard

NUMBER TWO. Outline design with Shading Green. Second Fire—Paint oil on leaves with Fry's special oil and dust with one part Violet, No. 2, one part Shading Green and four parts Pearl Grey. Oil three spaces under flower and dust with one part Apple Green, one part Shading Green, one-fifth Grey for Flesh. Then oil bands and flat space between figures and dust with two parts Aztec Blue, one part dry Blue Green and one part Pearl Grey. Clean up all edges and background. Paint a thin wash of Albert Yellow over flower and the vein in leaf and paint a thin wash of Grey for Flesh and a little Yellow over entire background of plate.

No. 3. Outline design in Black. Paint the darkest places in design with a thin wash of Blood Red and a little Violet No. 2. Darker grey tone with a thin wash of Shading Green and a little Moss Green. Light grey background two parts Yellow Brown and one part Yellow Green.

No. 4. Darkest parts of design and the outline in Gold. Second Fire—The darker grey tone in Yellow Brown Lustre and the light grey bands, Yellow Lustre. Retouch Gold.



TEA CADDY—PORCELAIN ART SHOP

Treatment by Jessie M. Bard

OUTLINE design in Black. Second Fire—Tint entire background with thin wash of two parts Yellow Brown and one part Yellow Green. When dry paint petals of flowers with Deep Blue Green and a little Banding Blue. Centers two parts Yellow Brown and one part Albert Yellow. Bands and stems Gold. Leaves, Shading Green and a little Copenhagen Blue.



PIN TRAY WITH MONOGRAM—MARY LOUISE DAVIS

Treatment by Jessie M. Bard

BANDS, white gold. Monogram and figure between bands painted with Copenhagen Blue and a little Sea Green.

Second Fire—Paint all over background with a thin wash of Grey for Flesh and a very little Albert Yellow.



VASE, EUCALYPTUS MOTIF

Treatment by Jessie M. Bard

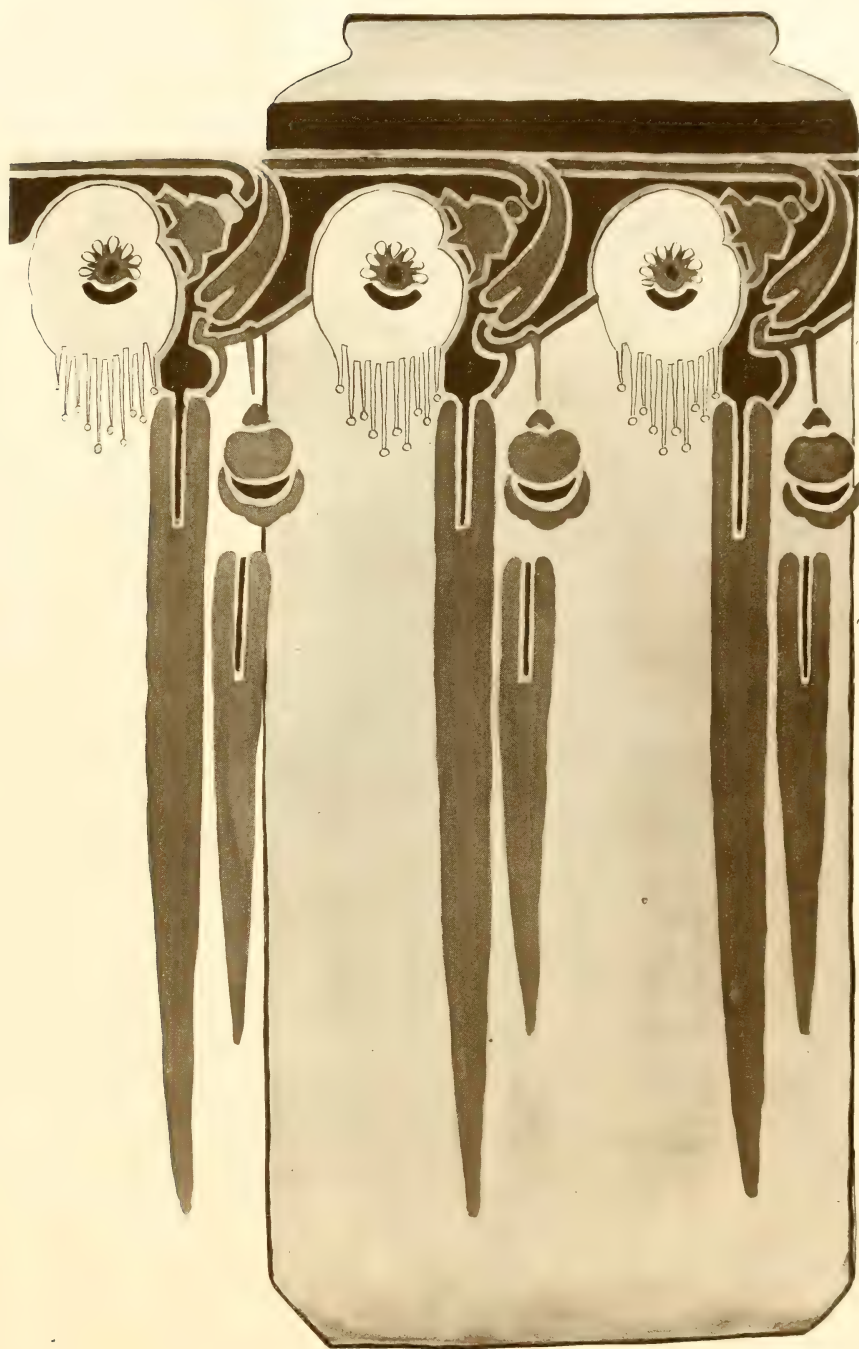
TRACE in design. Paint Fry's special oil over all parts of the design except the flower and dust with three parts Sea Green and one part Pearl Grey. Outline flower with Sea Green and a little Shading Green. Straighten all edges and fire.

Second Fire—Oil over entire surface and pad until tacky. When dry enough dust with Pearl Grey and a little Sea Green. Clean color from flowers.

Third Fire—Oil over darkest tone in vase and dust with three parts Sea Green and one part Shading Green. Same color in darkest part of flower. Paint a thin wash of Lemon Yellow over flowers and Yellow Brown in the grey tone, Albert Yellow over stamen.



BOWL AND PLATE—LILIAN ROOT HULBURT



VASE, EUCALYPTUS MOTIF—ANNE TYLER KORN



MUSTARD POT—C. BABCOCK

Treatment by Jessie M. Bard

ALL dark places in gold. Second Fire—Light tint in center and on lid, a very thin wash of Deep Blue Green and a little Sea Green or Russian Green. Darker

tone at top and bottom of pot, Copenhagen Blue and a little Sea Green. Oblong figure Apple Green and a little Yellow Green.

✱ ✱
BOWL (Page 234)

Treatment by Jessie M. Bard

OUTLINE flower with Black. Paint leaves with Brown Green and a little Yellow.

Second Fire—Tint background with Grey for Flesh and a little Yellow. Light center in flower Albert Yellow. Remainder of flower Yellow Brown and a little Albert Yellow.

✱ ✱
STUDY OF A CALIFORNIA FLOWER

Treatment by Jessie M. Bard

SKETCH in design, paint leaves with Shading Green and Yellow Green, Moss Green and Brown Green. The leaves closest to flowers are Yellow and Apple Green. The flowers are Grey for Flesh and Violet very delicate with washes of Yellow over the lights. The center is a beautiful coffee brown. Use Auburn Brown, Yellow Brown and a touch of Violet.

Second Fire—The background is a clear greenish green dark enough to bring out the flowers. For this use Yellow Grey for Flesh and Violet. Strengthen the entire design with colors used in first fire.



BONBON TOP—EMMA A. ERVIN

Treatment by Jessie M. Bard

VIOLETS—light parts Violet and Deep Blue Green equal parts; dark part, Violet and Banding Blue and a little Black added for the very darkest part.

Stems, Moss Green and a little Violet and add a little

Brown Green for leaves; dark turn over part of leaf, Brown Green, two parts; Yellow Brown, one part. Background tint, use thin wash of Yellow toward the center and shade out toward edge with Moss Green and Violet.

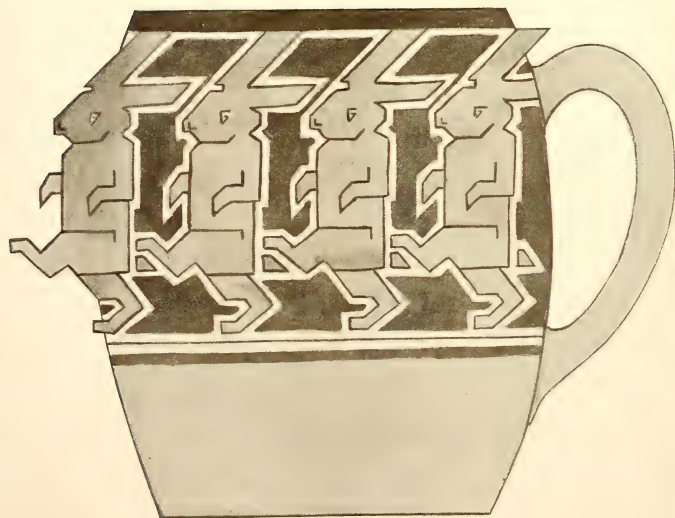


STUDY OF A CALIFORNIA FLOWER—K. E. CHERRY



PLUMBAGO—N. BOTTES

Treatment by Jessie M. Bard



RABBIT MUG

Winifred S. Gettemy

FIRST Fire—Paint the dark coloring back of flowers with Shading Green and Violet in darkest places; lighter places use Moss Green and a little Shading Green. The flowers are a delicate blue rather on the turquoise coloring. Use Sea Green and Deep Blue Green. The very centers are almost white with just a touch of Yellow for the seeds.

Second Fire—Use the same coloring, strengthen the darkest greens and shade the flowers on shadow side with a little Violet.



OUTLINE and bands in Gold. Dark in design paint with Yellow Brown, a little Auburn and a touch of Black. Fire.

Second Fire—Tint below design and the rabbits with thin wash of Yellow Brown and a little Yellow Green.



RED GUM EUCALYPTUS—K. E. CHERRY

(Treatment page 238)



NO. 3

PLATE BORDER No. 1

Treatment by Jessie M. Bard

TRACE in design and outline with Shading Green. Second Fire—Oil all the middle grey tones with Fry's special oil, put a little Shading Green in the oil, enough to darken it so you can see whether it is applied evenly. This should be done without padding the oil. When partly dry dust with one part Grey Yellow, two parts Yellow Green and two parts Ivory Glaze. Next paint oil in the light grey background and dust with two parts Pearl Grey and one part Grey Yellow. Use a No. 3 square shader for this, keeping the color from the other dusted section as much as possible, then oil all of the darkest tone and dust with three parts Copenhagen Grey, one part Shading Green,

one Yellow Green. Clear all edges carefully with either a small penknife or an orange stick, then rub Ivory Glaze over the entire surface to remove bits of color that may have been left.

PLATE BORDER No. 5 (Page 233)

Treatment by Jessie M. Bard

OUTLINE in Copenhagen Blue. Dark background Copenhagen Blue and a little Apple Green. Light grey background Deep Blue Green, a little Sea Green or Russian Green. Light part in flower a thin wash of Yellow Brown and a little Yellow Green. Dark spots in center of flowers are Yellow Brown.



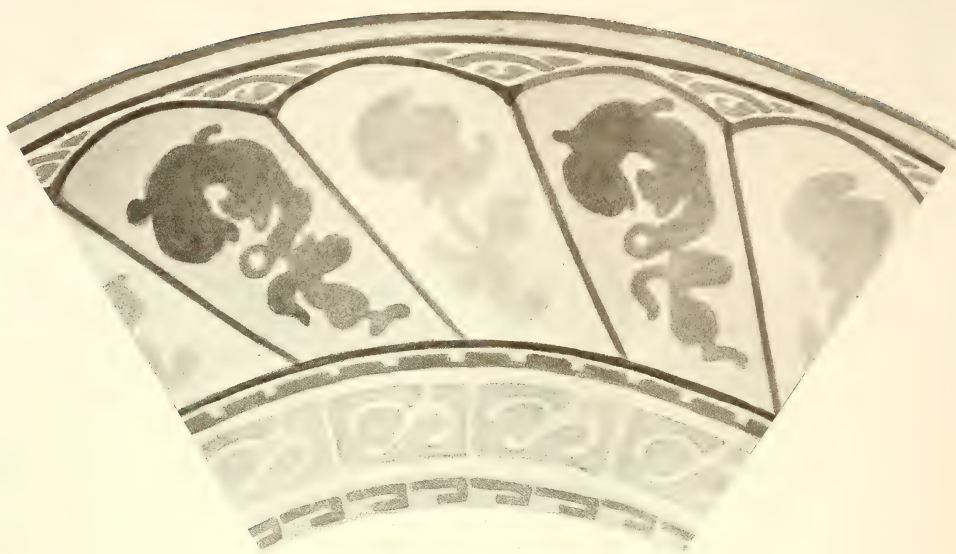
NO. 1

PLATE BORDERS, EUCALYPTUS,—ANNE TYLER KORN

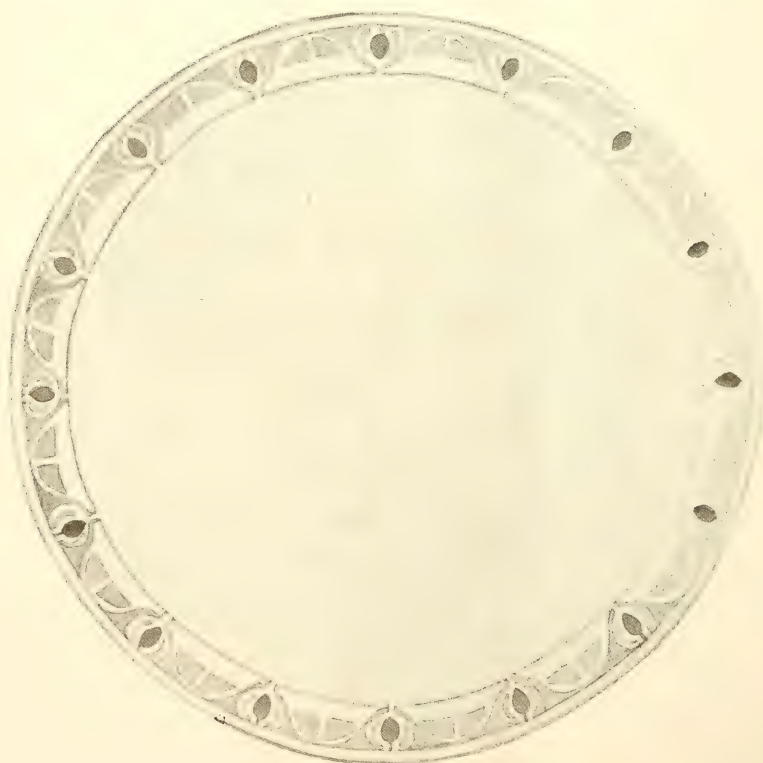


RED GUM EUCALYPTUS—K. E. CHERRY

(Treatment page 239)



FULL SIZE SECTION OF PLAQUE—MISS LIGHTNER



BREAD AND BUTTER PLATE—LUCY B. HUTCHISON

Treatment by Jessie M. Bard

The darkest places are Orange Lustre and the lighter grey leaf forms and bands are White Gold.



PULL SIZE CENTER OF PLAQUE—MISS LIGHTNER

Treatment by Jessie M. Bard

OUTLINE entire design with Fry's Grey for Flesh. Dark part of two narrow borders next to center design, the two outer bands and the lines forming the panels are antique green bronze (Hasburg's).

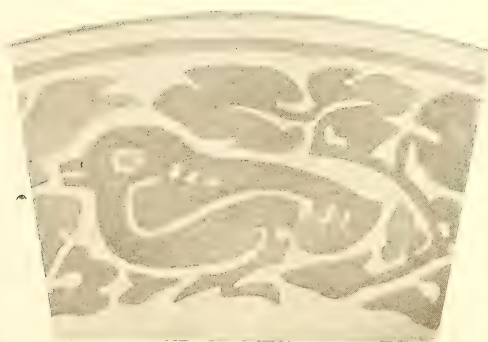
Second Fire.—The dark part of bird and all the middle tone of grey in center design dark green lustre, and also the darker design in the panels. Background in two small borders a thin wash of white gold and also in the design just above the panels. The cluster of light spots in the center of the plaque at the right hand is a thin wash of yellow

lustre and also the background in the light panels. Lighter grey in bird is light green lustre and also between the two outer bands on plaque and the figure in the wide border next to the center design.

Third Fire.—Thin wash of silver lustre over all the background in the center of plaque; the darkest spots are orange lustre. Thin wash of yellow lustre for background of the wide border and also above panels. Figure in light panels is light green lustre and also the background in dark panels.



BLUE GUM EUCALYPTUS DETAIL.

FULL SIZE SECTION BORDER OF CHICKEN PLATE
MISS LUCY HUTCHISON*Treatment by Jessie M. Bard*

OUTLINE the design with India ink; oil the entire pattern and dust with three parts Banding Blue, one part Copenhagen Grey, and one part Copenhagen Blue and three parts Pearl Grey. Clean the design carefully and fire. Second Fire—Paint over any part of the design so the color will be uniform.

RHODODENDRON—A. W. DONALDSON (Supplement)

Treatment by Jessie M. Bard

ATHIN wash of Blood Red for lights in flowers and Blood Red and Ruby for shadows.

Lightest leaves Moss Green, and a little Yellow Brown, Moss Green and Brown Green for the middle tone, and add a little Shading Green for the darkest leaves.

Stems, Moss Green and Yellow Brown shaded with Brown Green.

Shade background with Yellow Brown, Violet and Brown Green.

Second Fire—A thin wash of rose over lights in flowers, and the rest of the coloring strengthen with same colors as in first fire.

WATER COLORS

Treatment by Alice W. Donaldson

Blossoms, Rose Madder and Carmine used with Chinese White and Vermillion and Chrome Yellow to warm the shadows. Touches of Orange and Chrome Yellow on upper petal and self colored stamens and pistil. Buds very pale cool green with bright yellow green lights. Young leaves pale, older leaves very dark and glossy, Hooker's Green darkened with Antwerp Blue and Vandyke Brown. Stems spotted with bright brown.



ANSWERS TO CORRESPONDENTS

H. M.—L. Reusche & Co., 12 Barclay St., New York City, have a preparation for preventing silver from tarnishing. Hasburg's white gold is less apt to tarnish than any other silver.

E. A. L.—The Belleek is probably over-fired and that is the cause for its not burnishing. Red gold is never very satisfactory, the color is not pleasing.

N. W.—The Willets Belleek bowl was either over-fired or it was a defect in the ware. Yes, you can apply a wash of gold over the transfer design.

E. H. B.—Your trouble sounds like dampness is the cause. Does this happen after patching the kiln or is the kiln in a damp place?

Mrs. H. F.—Use a thin wash of Hasburg's white gold over the silver for next fire.



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RHODODENDRON—ALICE WILLITS-DONALDSON

MARCH 1911
SUPPLEMENT TO
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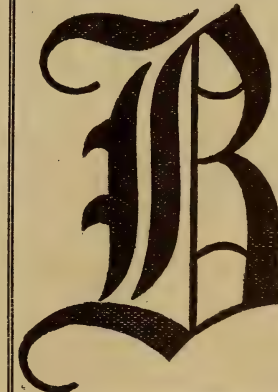
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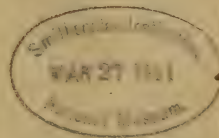
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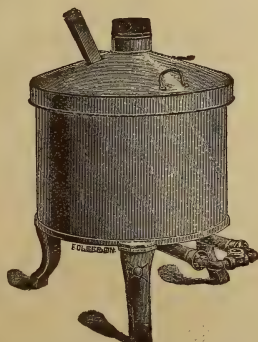
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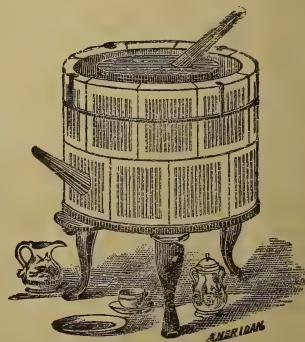
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KERAMIC STUDIO

Vol. XII. No. 12

SYRACUSE, NEW YORK

April 1911



THE question of disposal of decorated china is a serious one to all ceramic workers. At one time the various societies held annual sales, but since the movement for a higher standard of work, the sales element has been almost eliminated, the exhibition pieces being made so elaborate that the prices have become almost prohibitive. It seems to us that the societies, while commendable in their endeavor for better taste and technique, have remained one-sided. There is no reason why good business management should not be embodied with study in the various clubs and sales arranged to follow exhibits, sales in which less important work can be disposed of for small but still profitable prices; and a jury passing upon articles simply to eliminate articles in bad taste or technique. In many towns members of ceramic clubs have friends with show windows in stores on the important streets. It would not be difficult to arrange for the occupying of the show windows for a week, several times a year, for these small sales exhibits. Shop keepers are always glad of some drawing card in their windows and a little gift from each member in turn, of some dainty piece, would show appreciation of the favor and dispose the owner of the windows to welcome the club whenever it prepares an exhibit. In this way an appreciative public can be formed. Let me call your attention also to the fact that it does not pay for any member of a club to try to push her own wares to the disadvantage of the other members. She may make sales for a time but the hall mark of good club work will be lacking to make a permanent demand. It is better advertisement to have it known that if work comes from "such and such" a club, it must be good, than it is to have it said that "Mrs. Jones sells a lot of things, you know, she caters to the popular taste." People will seek the work of certain clubs when individuals are often forgotten. The simple dainty pieces conventionally or semi-conventionally treated will be found to make not only a more attractive sale, but will give more variety and arouse curiosity, bringing people to examine them, when "the same old roses" would be glanced at from the other side of the street and passed by except by the vulgar bargain hunting few.

Some questions have been asked, as to why the treatments sent with designs are not always used, some designers even feeling hurt because their designs are published with treatments by Miss Bard instead of by the artist. The simple explanation is this—with all the care we can use there is often confusion in the matter of treatments—we have such a large stock. Many treatments are lost, many unmarked, some impracticable, so that it was thought best to have some person go over all treatments monthly and put them in shape; this saves the editor much trouble, but means no reflection on the artist whatever. We would ask, however, in order that we may have as much variety

as possible, that each designer write the name of design and designer plainly on the back of every design with address. Then write a practical treatment signed in the same way so no mistake can be made, and mail to us *at the same time* as the designs; we always follow the treatments sent when possible if we can find them, but it is difficult many times to fit treatments to designs which have no title or designer's name.

✱

By an inadvertence we omitted to call attention last month to the studies and designs from the Eucalyptus or Red Gum of California. We have been for some time gathering material for a California number, but not having yet acquired just what we desired we thought we would have a Eucalyptus number which would be in a way typical of California. The flower is quaint and full of suggestions to the decorator. We have not, however, given up our plan to devote an entire number to that state. That will come later when we have heard from some promised contributors.

✱

The account of the New York Society of Ceramic Arts exhibition will be delayed until the May issue as the Photos and articles were late in arriving, but we will have some twenty illustrations. We give in this issue an attractive chop plate design by Mrs. Anna B. Leonard. The process of reproduction has lost some of the soft blending of the shading, but with Mrs. Leonard's clear directions, the decorator will have no difficulty in securing the proper effect. We are fortunate in having obtained a design by this eminent decorator and feel sure our workers will appreciate it. Next month we give a child's head by Mr. Charles Curran, which we are sure will prove very popular. It is seldom that we have the opportunity of obtaining original figure work that can be rendered upon porcelain. This one is exceptionally attractive and quite different from anything with which our people are familiar. We have a number of new flower studies in preparation for the summer issues. At this date we cannot tell the outcome of our competition for "little things to make" but will try to get some of the prize winners into the May issue. This seems to be a popular contest and we would recommend to our designers this summer the making of studies and designs particularly with this in view for the fall. We have an unusually good lot of material on hand for the summer months and we are expecting some very new features in the autumn.

✱

The Editor of KERAMIC STUDIO, Mrs. Adelaide Alsop Robineau, is for the first time sending an exhibit of her porcelains to Europe. The American Woman's League, of University City, will exhibit at the International Exposition of Turin some of the recent pieces made by Mrs. Robineau, as well as some old ones. One of the most interesting new pieces is a vase with scarab design, the best piece which Mrs. Robineau has produced so far. It will be illustrated with other vases in one of the coming issues of KERAMIC STUDIO.



Polychrome Delft, XVII Century
The property of the Metropolitan Museum, New York

THE DECORATION OF RAW TIN GLAZES

Louis Franchet

THE progress made in modern ceramics, as a result of chemical and mechanical discoveries, has given us new products, as regards both the composition of bodies and the coloring matters and their use.

Has art progressed in a direct ratio with these technical improvements? I do not think so. True ceramic art, such as was transmitted to us by the marvelous artists of the East, does not exist any more. It has been gradually replaced by industry which aims at quantity rather than quality.

However, it is a mistake to claim that we have no artists capable of executing such fine decorations as have been made in old Persia, or of reproducing the delicate compositions of the Italian Renaissance. We still have clever ceramic artists, but conditions of modern life prevent them from displaying and developing their talent. In our times a ceramic fabrication means an intensive production, and, as the sale must be rapid, it must be done at low prices. Art becomes impossible. On the other hand, ceramists who are true artists and would like to produce fine examples of craftsmanship, find a great difficulty in selling their works which are not understood, the great majority of the public being interested only in low prices.

The result is that most of the so-called art ceramics have nothing artistic but the name which has been given them by fashionable publications, or which they owe to cleverly presented advertisements. Among the many products which are now sold in Europe under the name of "grand feu gres," how many really belong to art? Very few indeed, as even these high fire ceramics must be sold cheap.

In the beginning of the XIX Century the fabrication of porcelain, then new in Europe, gave a blow to the production of stanniferous faïences which, from the XIII to the XVIII Centuries, had been the glory of Spain, Holland, France and Italy. When, at the end of the XIX Century, modern processes of decorating were applied to gres, we seemed to entirely forget the splendid decorations which were formerly obtained by painting over the raw tin glazes.

It is this interesting method of decoration which I will explain to readers of *KERAMIC STUDIO*. I will first give a rapid historical sketch, and then speak of the technical processes.

The Eastern artists of the old time knew the use of an "envelope," that is, the application of a clayey material

over another clay. The object of the white envelope, the most frequently used, was to hide the natural color of the clay which constituted the body of the ceramic piece.

When the Persians discovered, at a very remote date which we do not exactly know, that tin had the property of making glazes opaque, they created the stanniferous glaze which during many centuries was the basis of ceramic decoration.

Tin glazes were introduced into Europe in the VII Century by the Arabs, who founded in Spain the famous factories of Malaga, Manises, Valencia, Toledo, Morviedro, Barcelona, Muncia, etc., which had their greatest development in the XV and XVI Centuries; in France, the factories of Narbonne and Poitiers (XIV Century). This Arab fabrication, in France as well as in Spain, is mostly known by its faïences with metallic reflections (lustres).

From Spain tin glazes went to Italy, which glories in the products of Gubbio, Deruta, Pesaro, Caffagiolo, Faenza, Castel-Durante, Urbino, etc.

Finally the Italian potters brought their art to France in the first half of the XVI Century, and the famous factories of Rouen, Nevers, Moustiers and others show us that the artists of that great period had a higher conception of ceramic art than we have to-day.

We will now study the colors and processes which were used by these old potters whose masterpieces we admire to-day in our Museums. These processes which are claimed by some to be lost secrets, are little known simply because ceramists affect to neglect or even to despise the knowledge of the chemical constitution of the colors which they use. And I will remark that these great decorators of old owed the splendid handling of colors which we admire in their works to the fact that they knew perfectly their composition. Most of them prepared their own colors. It is true that in this time of intensive production we cannot ask our artists to spare the time for such drudgery, but they ought at least to realize the importance of knowing the constitution of the materials which they use.



Pottery, Italian, 1500-1520—Gubbio Plate
The property of the Metropolitan Museum, New York



SPANISH DAGGER OR YUCCA—ALICE WILLITS DONALDSON

(Treatment page 256)



Pottery, German-Nuremberg, XVI Century—Faience Jug, Pewter Lid
The property of the Metropolitan Museum, New York;

The decoration *over raw glaze* is, from an artistic standpoint, far superior to the decoration over a fired glaze.

In the decoration over raw, the colors applied over the glaze are not themselves vitrified, as they are infusible at the temperature at which the glaze matures. They owe their brilliant tone to the following phenomenon: when the glaze is vitrified under the action of heat, it becomes partly liquified and the colors penetrate it, superficially, it is true, but sufficiently to be thoroughly incorporated with it. In fact the glaze absorbs the color, but the latter is in such a small quantity that it does not materially affect the fusing point.

In the decoration over raw glaze, color and glaze are then fired simultaneously, in the same firing. That is what is called "grand feu decoration of tin glazes," by opposition to the low fire decoration of which I will speak later on.

This method of grand feu decoration is remarkable because the tones thus obtained have a softness which the vitrifying colors of the low muffle firing never have.

The decoration is technically difficult because the raw glaze being easily scratched or rubbed off, no retouching is possible if a mistake has been made in the design or in the application of colors. This is quite different, as everybody knows, from the decoration over a fired glaze which has a hard, resisting surface.

The beauty of the decoration over raw glaze depends entirely on the quality of the glaze, consequently on its composition and preparation. In this study of the preparation of glazes and colors I will mention first the processes used in the XVI Century, then those which are in use at present.

White Glaze.—The opaque tin white glaze is essentially constituted by a silicate of lead and tin. The tin, which makes the glaze opaque, may be introduced in two ways: 1—In the shape of *oxide*. 2—In the shape of *calcine*, which is a combination of lead and tin in variable proportions, the degree of opacity depending on the quantity of tin in the glaze.

It is absolutely necessary to use very pure tins, free from iron, copper, zinc, antimony and arsenic. The best tins in that respect are those which come from Malaisia and which are known under the name of the parts from which

they come—Malacca, Bianca, Detroit—but they are very expensive. Industrial factories generally use the tin from Biliton (Malaisia) which is sufficiently pure and lower in price.

I do not propose to describe here the preparation of tin oxide and calcine, which I have given in my book on "Industrial fabrication of glazes and ceramic colors," especially as these products are easily obtained from dealers.

In the XVI Century Italian ceramists knew the two processes of the preparation of tin oxide and calcine. In some factories the oxide was used and was simply mixed with a flux made of:

Flint.....	72	} fritted
Carbonate of potash.....	28	

Then the glaze was made of:

Flux.....	72	} mixed
Tin oxide.....	28	

At Urbino, a town famous for its beautiful faïences, the white was made of:

	A	B	C
Flux.....	35	63	27
Flint.....	35	11	27
Tin oxide.....	30	26	46

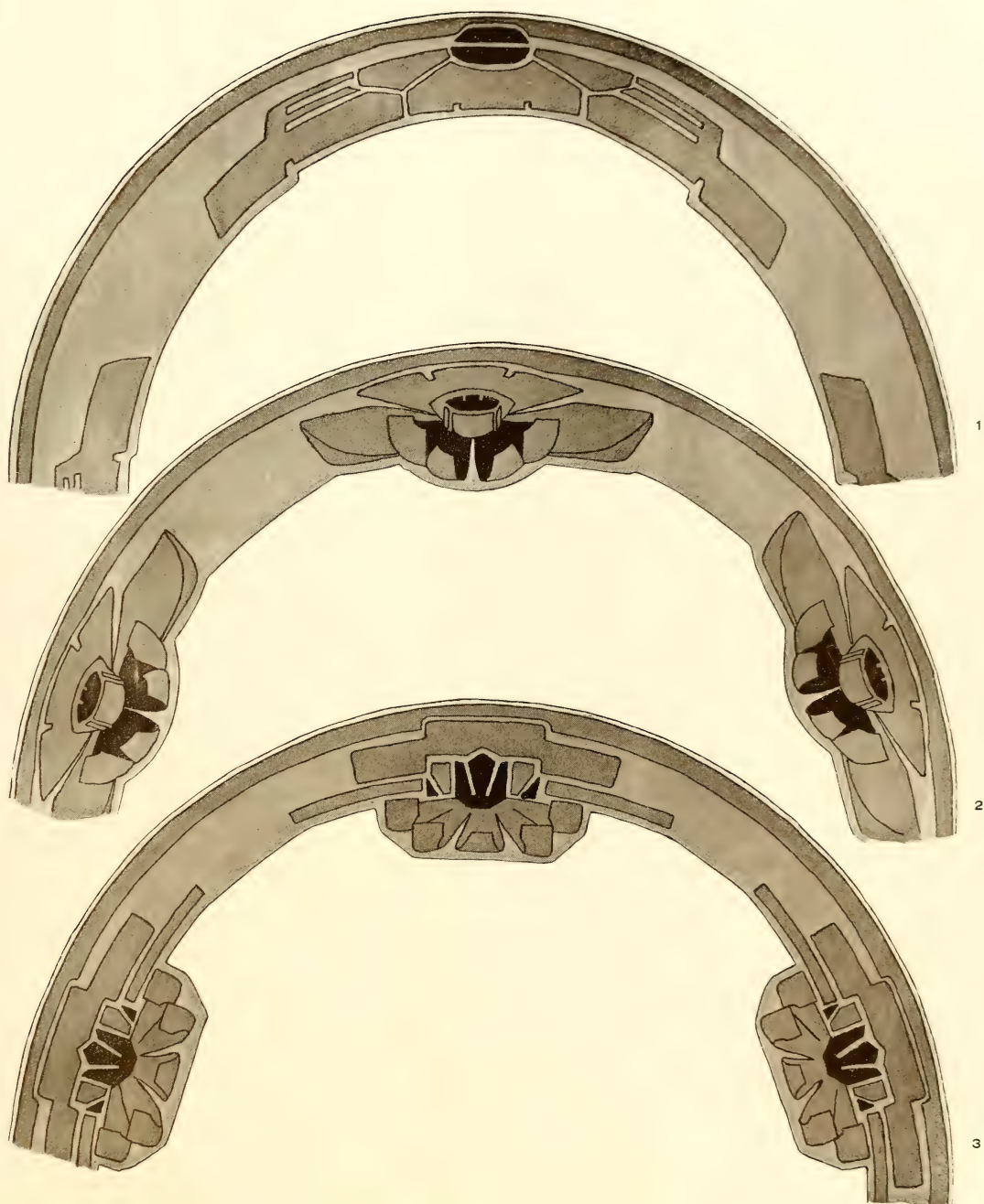
The B formula is the most fusible, the C formula the least fusible.

In the province of Venice they used mostly a calcine containing from 10 to 26% of tin (metal) and 90 to 74 parts of lead, but this glaze was not as opaque as that used in the province of La Marche, for instance, the calcine of which contained as much as 33% tin. However, in a general way, the white tin glazes of Italy did not contain more than 20% tin.

When in the XVI Century the Italian ceramists brought their art to France the composition of the tin glaze was modified because some of the materials were not the same as those used in Italy. At Nevers, so well known for the beauty of its tin glaze, this glaze was made of:



Pottery Dish, Italian, Venice, XVII Century
The property of the Metropolitan Museum, New York



BUTTERCUP PLATES—H. B. OVERBECK

(Treatment page 258)



Spain, Alcora, XVIII Century—Plate, Entry of Alexander into Babylon
The property of the Metropolitan Museum, New York

Sand of Decize.....	50	} fritted
Alkaline salts { sulphate of potash.....	13	
{ sulphate of soda.....	30	
{ carbonate of potash.....	0,252	
Calcine made of 17% tin, 83% lead.....	30	
Limaillé d'épingles.....	0,252	

Limaillé d'épingles was copper scales, the shavings left from the fabrication of pins which were made of copper.

For the first time the sand of Decize appears in the composition of the white glaze. Decize is a place near Nevers, where there is a rich bed of feldspathic sand. The Nevers potters, having no other sand at hand, used it without realizing that it had very remarkable properties. When introduced into a glaze it gives it a kind of elasticity which allows this glaze to fit many different clays without creasing. Since that time this sand has been commonly used for faience glazes.

Here is its chemical constitution which I give in the hope that similar sands may be found in America:

Silica.....	86,12
Alumina.....	8,52
Iron oxide.....	0,12
Lime.....	0,13
Potash.....	2,24
Soda.....	0,22
Water.....	2,60

It then corresponds to a mixture of

Feldspar.....	45
Flint.....	55

I must also explain that limaillé d'épingles or copper scales were used in the Nevers glaze to give it a slightly bluish tint, which would make it appear whiter. This would have been the case if the glaze had contained a large quantity of alkaline salts (potash and soda), but in reality, instead of being tinted blue, it was tinted green, a very light tint, but often easily detected. At present we use cobalt oxide instead of copper.

There are two formulas of white tin glaze used to-day. One is based on the feldspathic sand of Decize, the other on flint or quartz sand, as follows:

Feldspathic sand of Decize.....	50
Calcine with 18% tin.....	50
Sea salt.....	3
Carbonate of soda.....	3

Or

Flint.....	50
Calcine with 18% tin.....	50
Sea salt.....	8
Carbonate of soda.....	3

The quantity of sea salt, consequently of soda, is increased in the second formula to obtain the same degree of fusibility as the mixture containing the feldspathic sand. The presence of sea salt (sodium chloride) is necessary to obtain a perfectly white glaze even without any cobalt oxide. This property of sea salt seems to be due to the chlorine it contains, although this point has not yet been clearly determined.

The two formulas I have given produce absolutely perfect white glazes and are used in modern industry. They are far superior to the old glazes. They mature at cone 09.*

The elements constituting these glazes are thoroughly mixed, then fritted. The fused mass is washed and ground to *impalpable* powder. This grinding is a very important operation upon which the successful decoration often depends. Many potters imagine that if a glaze is ground too fine it will crease after firing. This is absolutely wrong, as has been shown by the experiments which I have described in my pamphlet on "The Degree of Fineness which Glazes and Enamels should have."

(TO BE CONTINUED)

*Some Clays will be easily found which will give a well-fired body at that temperature.

SPANISH DAGGER

(Page 253)

Alice Willits Donaldson

OUTLINE design carefully with Black and Violet, then fire.

Second Fire—Paint in blossoms with a delicate Yellow, shaded with Grey for Flesh and Violet. The leaves are Moss Green and Grey for Flesh.

Third Fire—Wash background with Albert Yellow, Yellow Brown and Brown Green. Retouch flowers with same colors used in second fire.



Pair Polychrome Tulip Vases, Delft Holland—XVII Century
The property of the Metropolitan Museum, New York



BUTTERCUPS—ALICE WILLITS DONALDSON

Treatment by Jessie M. Bard

PAINT in flowers with Lemon Yellow, Albert Yellow, Yellow Brown and touches of Blood Red. The leaves are Moss Green and Brown Green.

Second Fire—The background is Yellow Brown, Green, Violet. Touch up leaves and flowers with same coloring used in first fire.

BUTTERCUP PLATES (Page 255)

Treatment by Jessie M. Bard

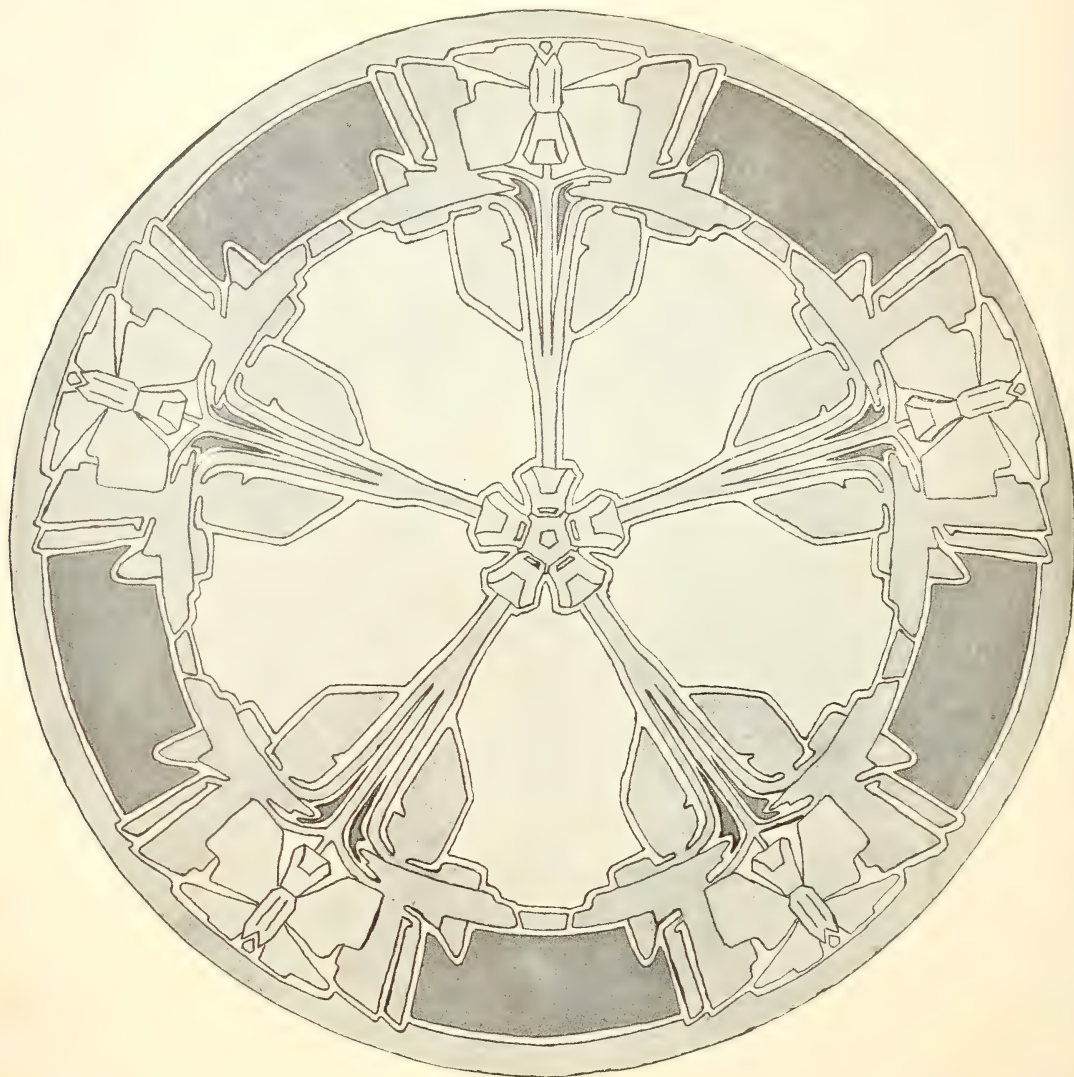
NUMBER 1—Outline in Black. Fire. Second fire. —Paint petals of flowers with Yellow Brown three parts, Brown Green one-eighth part. Dark center Yellow Brown. Leaves and outer band Brown Green and a little Moss Green. Background thin wash of Albert Yellow and Pearl Grey.

No. 2—Outline Auburn or Hair Brown and Yellow Brown. Second fire—Flower, all lighter tone a thin wash of Yellow and a little Brown Green. Dark tone Auburn or Hair

Brown two parts, Yellow Brown one part and a little Brown Green. Outer band same as flower. Background Pearl Grey and a little Yellow.

No. 3—Oil all darker grey tones with Fry's special oil and when partly dry dust with one part Grey Yellow, one part Shading Green and three parts Pearl Grey. Oil black spaces and dust with one part Albert Yellow, three parts Ivory Glaze. Clean all edges and fire.

Second fire—Outline with Shading Green and a little Grey for Flesh. Paint in background with two parts Apple Green and one part Pearl Grey.



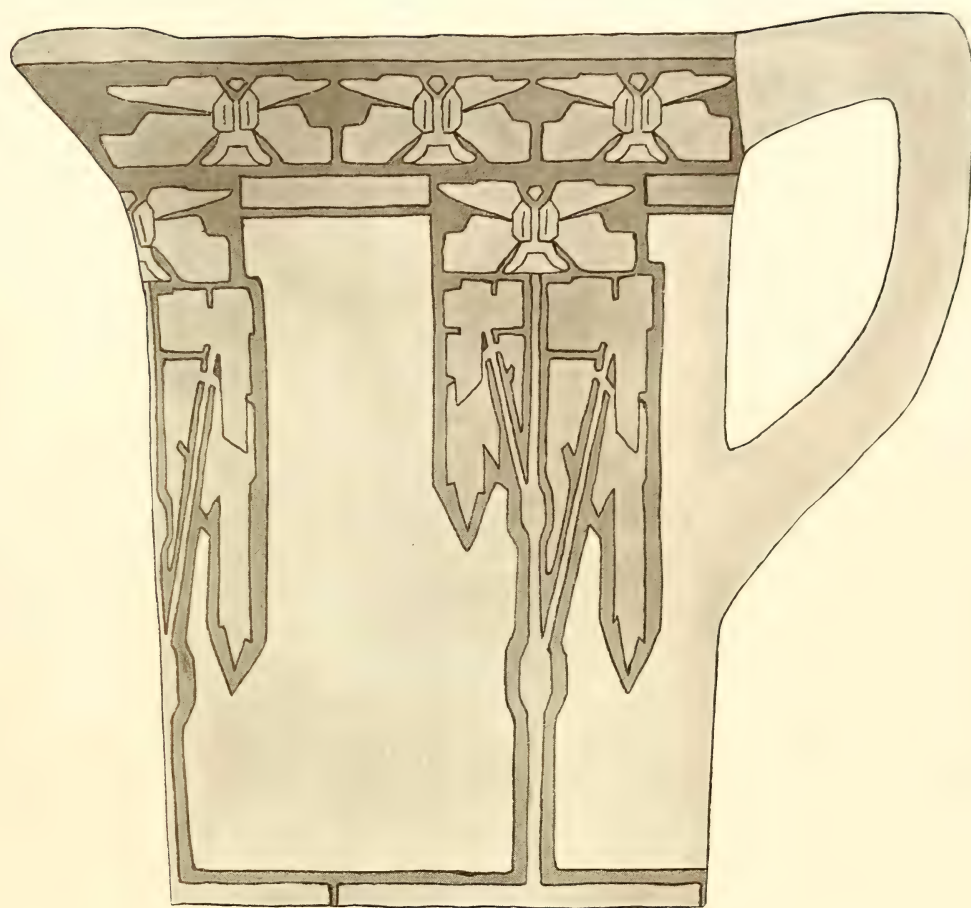
BUTTERCUP BOWL—H. B. OVERBECK

Treatment by Jessie M. Bard

OUTLINE design in gold.

Second Fire—Darkest tone yellow brown lustre, flowers yellow lustre, and leaves, stems and outer band

light green lustre. Background may be left white or if tint is preferred wash Fry's Grey for Flesh and a little Yellow over it.



PITCHER AND BOWL, BUTTERCUPS—H. B. OVERBECK

(Treatment page 266)



DOGWOOD BORDER—RUTH M. RUCK

Treatment by Jessie M. Bard

OUTLINES in flower and stems, Gold. Second fire. Center of flowers Yellow Brown Lustre, the grey tones in flowers thin wash of Yellow Lustre. Background Light Green Lustre.

DOGWOOD

Sarah R. McIntire

CUP AND SAUCER—E. NEELY

Treatment by Jessie M. Bard

FLOWER in Hasburg's White Gold and outline with the Roman Gold. Leaf form outlined in Roman Gold and painted with Apple Green and a little Violet. Background left white.

FIRST Fire—Draw design in carefully. Outline the white blossoms with Violet. The stems are Blood Red and Violet. The leaves are Brown Green and Moss Green. Flowers are shaded with Violet and a little Brown Green. Use this very delicately. The seeds are Yellow Brown and Blood Red. The dark spots on flowers are Blood Red.

Second Fire—Wash in background with Yellow Violet and Brown Green, strengthen blossoms with same coloring as first fire.



CUP AND SAUCER—E. NEELY



DOGWOOD—SARA R. McINTIRE



SWALLOW VASE—ALICE SEYMOUR

Treatment by Jessie M. Bard

FIRST Fire—Sketch in design and paint birds in carefully. The darkest places on wings and tails with Black and a little Banding Blue. The heads are Black and Blue. Use more of the Blue for head than tail and wings. The light color on birds is Violet and a little Yellow.

Second Fire—Oil the entire vase with special oil. Take a brush handle with cotton wrapped on it and wipe out the lighter places on birds. Then when oiling is quite

dry, dust the upper part of vase with two parts Grey for Flesh, Violet 1 part, two parts Pearl Grey. Then take remaining mixture, add one-half as much Pearl Grey and dust within one inch of bottom to very bottom with pure Pearl Grey, then clean the breasts of birds and fire.

Third Fire—Strengthen the dark background with Brown Green and Violet, by painting this, then go over the birds where necessary with Violet over lights and Black and Brown Green over dark.

STUDIO NOTES

Mr. Henry Turner Bailey, as Art Director of Chautauqua Summer Schools, has gathered about him some eighteen or twenty competent teachers of arts and crafts who work together under his inspiring leadership.

At Twostack Hall each morning Mr. Bailey begins the day with a talk on some phase of art, which he applies practically in the closing moments of his address, giving a strong thought to teachers and students alike, to take with

them to their class rooms. The school is growing rapidly under his leadership.

Mrs. Vance Phillips, at the Chautauqua Summer School, will give theory of color and practical instructions relating to table ware, in connection with ceramic treatment of the figure. Miss Dorothea Warren will be associated with Mrs. Vance Phillips teaching decorative painting in both natural and formal arrangement. Miss Warren is known in exhibitions as having a distinct style and excellent technique.



DESIGN FOR BOWL—K. E. CHERRY

TRACE in design, then paint special oil very thin over flowers, bands and in bloom of bud. When dry enough dust with mixture of two parts Copenhagen Blue, two parts Deep Blue Green, one part Apple Green.

Then oil buds, stems and leaves under the flower and dust with one part Apple Green, one part Deep Blue Green.

Second Fire—Go over the same parts as in first fire

dusting over blue with three parts Copenhagen Blue, one-half part Apple Green, one-half part Deep Blue Green. For the green use four parts Sea Green, one part Copenhagen Blue.

Third Fire.—Oil all over bowl and pad it. Dust with Copenhagen Grey with just a touch of Deep Blue Green and Albert Yellow added.

Bands may be added inside of bowl if desired.



Exhibit of Miss Ella Faber, awarded First Mention at the Eighteenth Annual Exhibition of the Duquesne Ceramic Club, Carnegie Art Gallery, Pittsburgh, Nov. 7 to 19



Exhibit of Mrs. Wm. N. Williams, awarded Second Mention, Duquesne Ceramic Club



Exhibit of Mrs. J. Fisher Motz, awarded Third Mention, Duquesne Ceramic Club



Exhibit of Mrs. E. K. Price, Duquesne Ceramic Club. Plate Designs in Gold

CHOP PLATTER (Supplement)

Anna B. Leonard

THIS design has been reduced in size and was made for chop platter of medium size and not for a dinner plate, although it would be correct for a handsome service plate.

If it is applied to any other size note the proportions of the spacing, from the center out.

Divide the rim in twelve sections, drawing the pencil lines to the center. Then decide where the bands are to come and draw the circles complete; this will guide you in building up your design. The more of these guides you have, the more freely will your design fit in place.

The green used for the bands and panels is a greyish green and this particular green was made with Apple Green (Lacroix) and Black to tone, with a very little of Yellow for Mixing (Lacroix), flux is added to give a high glaze, always desirable for table ware.

The dark blue is made of Dark Blue, a little Night Green and Black, with flux and enamel. Use the German tube enamel because it is finely ground and mixes readily with color. Only enough enamel is required in this dark color to change the character or quality of the flat paint, and it is not to be applied for high relief. To gain the violet tone add a little Carmine to the Dark Blue.

The paler shades of green are obtained by adding more enamel and flux to your Apple Green and Black and Mixing Yellow. Do not be afraid of putting in quantities of enamel if you wish pale shades, only be careful always to add about one-fourth flux every time you add more enamel, and so not attempt to raise it too much from the china; it only tends towards an opaque effect and you must strive for transparency.

This design was suggested by some quaint old embroidery designs, which are so full of beautiful ideas for all designers.

This same design either in whole or part is very charming in copper lustre and looks well on a plaque.

The center may be used successfully on a bon bon cover, or arranged as part of another design.

The grey all-over pattern on the surface of the white china forming the background is made of Apple Green and Carmine No. 3 (Lacroix) half and half, with about one-third flux to give a perfect glaze. This must be pale and not obtrusive; it is only to tone the white and has a better quality than a single tone of grey.

The panel part of the design may be used for tea sets. Then the narrow panelling may be used for edges of plates, or cups and saucers.



Exhibit of Mrs. McIntyre and Miss Anna McIntyre, Duquesne Ceramic Club



APRIL 1911
SUPPLEMENT TO
KERAMIC STUDIO

CHOP PLATTER—ANNA B. LEONARD

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SINGLE AZALEAS—MABEL HEAD

(Treatment page 266)

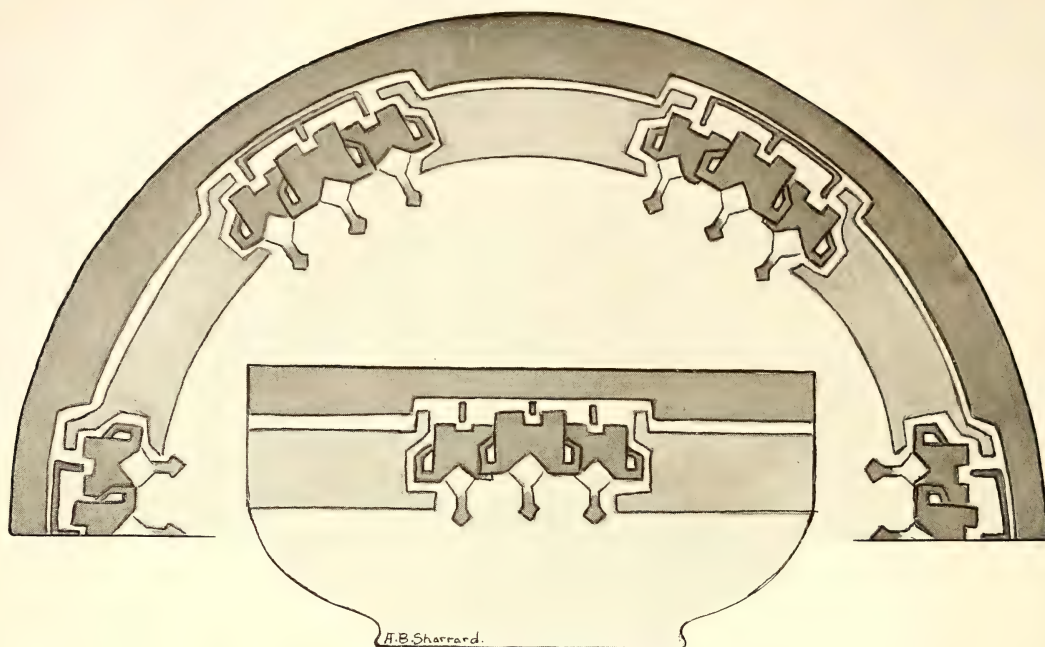


PLATE AND FINGER BOWL, BLEEDING HEART—ALICE B. SHARRARD

Treatment by Jessie M. Bard

OUTLINE design with Auburn Brown and a little Blood Red. Paint in flowers with Blood Red and a little Yellow Brown.

Dark band and stem, two parts Auburn or Hair Brown, one Blood Red, one Grey for Flesh. Light band, a thin wash of Yellow Brown.



BUTTERCUP PITCHER (Page 259)

Treatment by Jessie M. Bard

FLOWERS, leaves and upper and lower band thin wash of Hasburg's White Gold leaving a narrow white space instead of the outline where two spaces come together as in the center of flower.

Second fire—Oil all dark background leaving a narrow white space all around design and dust with one part Yellow Green, one-half part Sea Green, three parts Pearl Grey, five parts Ivory Glaze. Clean all edges carefully and fire.

Third fire—Oil all over lower tint and handle and pad until tacky, and dust with Pearl Grey and a very little Lemon Yellow. Scratch out a white space between the light and dark tints, rub Ivory Glaze over it to pick up all particles of loose color. Go over white gold with another thin wash.



BUTTERCUP BOWL (Page 259)

Treatment by Jessie M. Bard

OUTLINE in black. Leaves, upper band and all of flower except the three small spaces in center are Hasburg's white gold.

Second fire—Oil dark border with special oil and dust

with two parts banding Blue, one part Copenhagen Blue, three parts Pearl Grey, then paint lower part of bowl with a very thin wash of equal parts Deep Blue Green and Sea Green. Go over white gold again.



MEDIAEVAL HUNT

(Plate Design by Miss Unger in October Ceramic Studio)

Treatment by Jessie M. Bard

TRACE design. Oil all dark places in center of plate with Fry's special oil and dust with one part Fry's Aztec Blue, two parts Copenhagen Blue. Paint outlines in with same color. Clean edges. Fine line around the center circle and lines and all dark parts of outer border in gold.

Second Fire—Oil all half tones with special oil and dust with one part Violet No. 2, two parts Yellow Green, two parts Ivory glaze. Clean edges. Paint lightest tone with Albert Yellow and a little Grey for Flesh. Dark ornaments on man, the darker grey in border, equal parts Yellow Red and Yellow Brown. Child's dress thin wash of Sea Green.



SINGLE AZALEAS (Page 265)

Treatment by Jessie M. Bard

PAIN'T in flowers with Blood Red used very thin so to give a nice shell pink, the leaves are Moss Green, Brown Green, Shading Green. The buds are a little darker than the blossoms.

Second Firing—Paint in background with Blood Red, Violet, Apple Green and Copenhagen Blue. The flowers are washed over with Rose. The leaves are touched up with same colors used in first fire.



CALIFORNIA SHRUB—K. E. CHERRY

FLOWER forms are painted in with Blood Red very thin. For leaves use Brown Green and a little Yellow Brown. The stems are made with Blood Red, a little Ruby and a touch of Brown Green. The background is Yellow Brown, Yellow and Brown Green. Second firing—Touch up blossoms with Rose and Blood Red with a little Ruby. The leaves are shaded toward edge with Blood Red. The stems are accented with colors used in first firing.



PLATE BORDERS—E. STONER

No. 1—PINK ROSES.

WASH in the flat leaves with Grey made by mixing Sevres Blue, Dark Green and a little Ruby. Lay in the more prominent leaves with a wash of Yellow Green; fill the brush with the mixture of Dark Green and Brown Green. Block this in next to the roses, wipe the brush dry and soften this color into the yellow green leaves, picking out one or two prominently. Do not lose the forms of the leaves. These can be padded lightly with an oily pad. If you have lost the form of the rose, clean it with a turpentine brush. Now with small strokes, block in the heart, shade under the bowl of the rose, tint the sides of the bowl lightly but do not carry the color across the middle of the bowl or on the strongest highlights. With a brush cleaned in turpentine, pick out over the leaves the little crisp turn-overs on the edges of the petals. Stems of Ruby and Hair Brown.

Second Firing.—Tint border with four parts of Yellow Green mixed with three parts of Lemon Yellow; covering leaves, deepen leaves next to roses with Brown Green and Dark Green in the same manner as the first working, picking out tip ends of prominent leaves. With a fine liner containing Brown Green, mixed in turpentine, accent the veins and a few of the edges of the leaves. Strengthen the roses, keeping the whole mouth of the rose several tones darker than the light on the bowl and in the darkest touch in the center use a little Ruby and Rose mixed. Pick out high-lights. Accent stems and paint in thorns.

No. 2—VIOLETS.

Same method as No. 1. Only shadowy violets are painted in Sevres Blue (or Deep Blue Green) and Deep Violet Gold mixed to a rather bluish tone. The darkest touches in the shadows are accented with the same mixture



PLATE BORDER, NO. 7—E. STONER

and the Violet Gold or Reddish tone predominating. The turned leaf is Yellow shaded with Yellow Brown, and the Green leaf is washed in Yellow Green shaded with Brown Green and Dark Green mixed. Stems of Green. The main violet is now picked out on the three lowest petals next to the heart. Wash a light tone of Yellow and Yellow Green. Shade with Bluish Violet mixture.

Second Firing.—Tint border in Bluish Violet. Deepen all the shadows. A touch of Yellow Brown and Yellow Red in the heart. The fine lines are Brunswick Black. Accent shadows with fine brush. Re-shade and accent leaves.

NO. 3—FORGET-ME-NOT.

Block in shadowy forms with Deep Blue Green, grey a little with Dark Green. For the prominent ones, wash



LITTLE BO-PEEP—SARA McINTYRE

This is an arrangement in six square tiles or three oblong tiles for an over-mantel decoration

in Deep Blue Green containing about one-sixth Yellow Green. With the brush cleaned in turpentine, pick out the lightest ones and shape where necessary. The centers are cleaned, then washed in Yellow accented with Yellow Brown, buds of Rose; curled leaf of Yellow shaded in Yellow Brown; upper leaf of Yellow Green shaded with Brown Green; stems of Green.

Second Working.—Tint border in Deep Blue Green containing a little Yellow Green. Pad this over the entire design, picking out the prominent ones and accenting shadows and centers with liner containing Blue. Re-work centers, leaves and stems.

NO. 4—RED POPPIES.

Same as No. 1. Poppies washed lightly in Lemon Yellow shaded with Yellow Red. Center Green.

Second Firing.—Tint border in Brown Green. Pick out prominent leaves, darken, accent, rework poppies in Yellow Red. Put in black dots in center.

NO. 5—TRAILING ARBUTUS.

Work same as Forget-me-nots, always keeping the form of the petals which are washed in with Rose, adding a little Ruby and Yellow Green for the shadowy ones. A touch of Yellow is washed in the heart of the prominent ones; a dot of Brown Green suggests the stamen; leaves and stems of Green.

Second Firing.—Tint border with Yellow Green mixed with one part Lemon Yellow. Accent the darkest touches

with Ruby and Rose; the lighter ones in Rose. Re-work leaves and stems. The center of these plates may be left white or tinted a pale ivory as preferred.

NO. 6—ROSE TREE DESIGN.

Is to be placed on the plate five times and is the same as No. 1 with a slight change in the stem and leaf arrangement. The whole number of designs can easily be changed to this tree arrangement. Of course they must space evenly and the stems radiate directly from the center and the root must suggest an inner band at an equal distance from the edge of plate.

NO. 7—BLACK RASPBERRY PLATE.

Divide the same as nut plates. Wash in the dark touches in background with a grey of Banding Blue and Dark Green, working an occasional touch of Ruby into the brush. Blend this into shadowy leaves, forming them of the same colors. Pad the edges lightly. Next work in berries of Banding Blue, shadow side and accenting touches of Banding Blue and Black. Make one side of one of the two berries together of Ruby. Large, prominent leaf is washed in Yellow shaded in Yellow Browns, then in Ruby and Hair Brown. The other leaf is Green. On the left of the panel the two small leaves are brown and the large leaf is Brown and Green.

Second Firing.—Tint plate in Ivory. Rework and accent all shadows. Stems of Ruby and Hair Brown.



LITTLE BOY-BLUE—SARA McINTYE



CENTER PANEL—SARA McINTIRE

TILES FOR CHILD'S ROOM (Pages 270-271)

Treatment by Jessie M. Bard

FIRST Fire—Oil and dust tiles with three parts Pearl Grey and one part Yellow Brown. The oiling should be quite dry before color is dusted on. Then fire.

Second fire—Trace designs in carefully and outline with Black with a little Ruby added to the Black so it will be a rich Black, then fire.

Third Fire—Paint sky with Yellow Brown and a little Yellow Green. Flesh with Yellow Brown and Blood

Red; hair with Auburn Brown and Black. Two bodices with Blood Red and Auburn Brown, waists with Violet and Yellow. Darkest color in background with Shading Green and Violet. Foreground Moss Green, Yellow Brown and a little Violet. Horn staff, Yellow Brown, Albert Yellow and a little Brown Green.



CONVENTIONAL LANDSCAPE IN TILES

Treatment by Jessie M. Bard

OIL your tile and dust with three parts Pearl Grey and Yellow Brown, then fire.

Second Fire—Sketch in design. Paint sky with Yellow, and a little Yellow Green. The same color in water. The distant hills with Violet and Brown Green. The darkest foreground color with Shading Green and Yellow Brown, the lighter foreground color with Moss Green and a little Violet. Sail boats thin wash of Violet.

Third Fire—Outline design in Black and strengthen with same colors used in second firing.



ANSWERS TO CORRESPONDENTS

Mrs. C. F. R.—It is best to dust grapes but it will be necessary to know what coloring is used for grapes for the dusting color will depend on that.

B. H.—Write to F. H. Rhead, University City, St. Louis, Mo., in regard to throwing.

E. M. J.—Use Fry's special tinting oil for the dry dusting and use a little of any of the colors that you are to use for dusting, in the oil to color it.

D. B. R.—You may be able to get a price list for firing from Thayer & Chandler Co., Chicago, Ill.

V. C.—I would not risk firing that sized bowl in your kiln as there is danger of its breaking.

K. M. B.—For the blue violets use your Violet of Gold and Deep Blue Green, for the shadows the Pansy Purple and Shading Blue.

A. E. J.—Some china decorators use one drop of oil of cloves to six drops of copaiba.

Mrs. R.—I would not risk firing in a leaky kiln. You might try firing a piece in it that is not very particular and see if it smokes, for if it does it will ruin your work.



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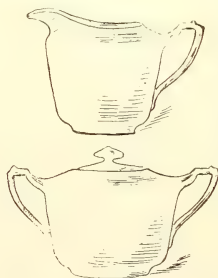
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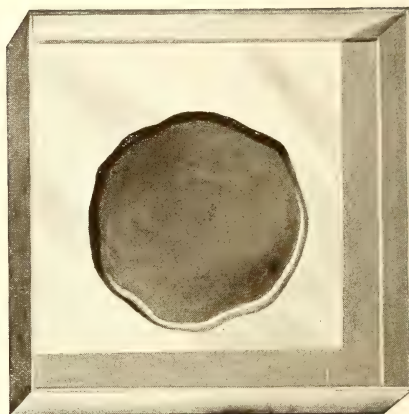
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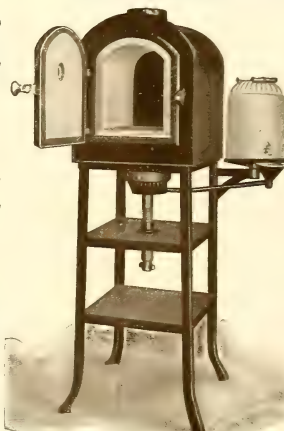
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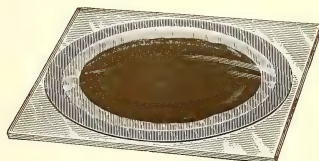
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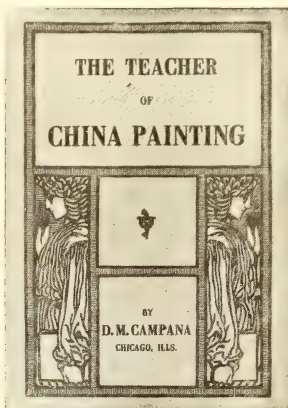
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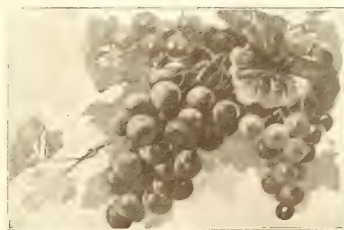


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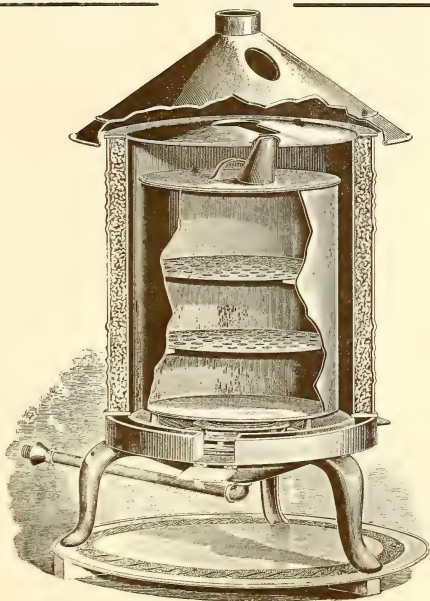


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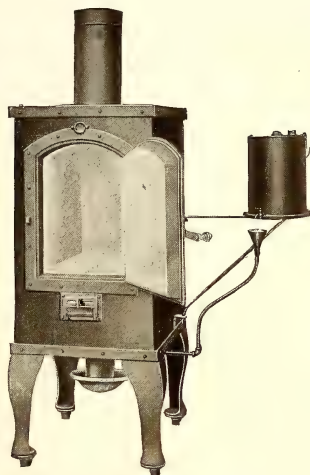
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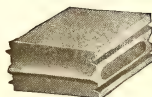
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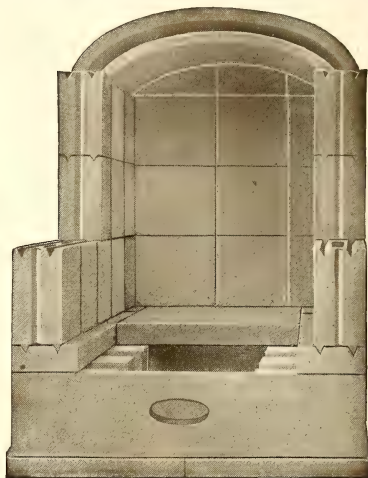
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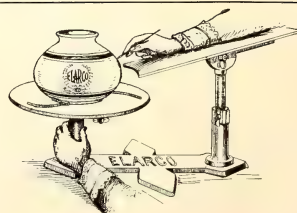
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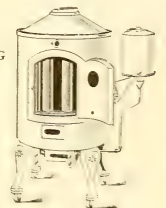
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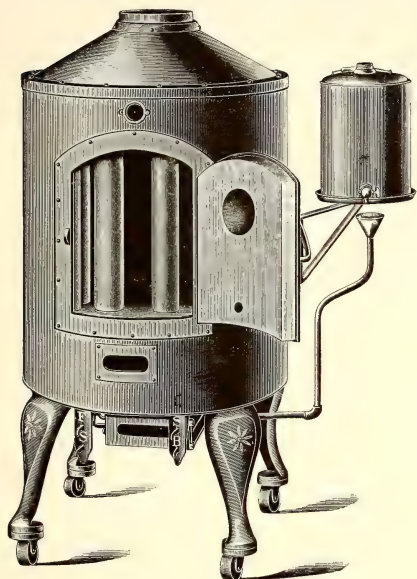
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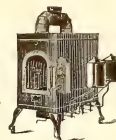
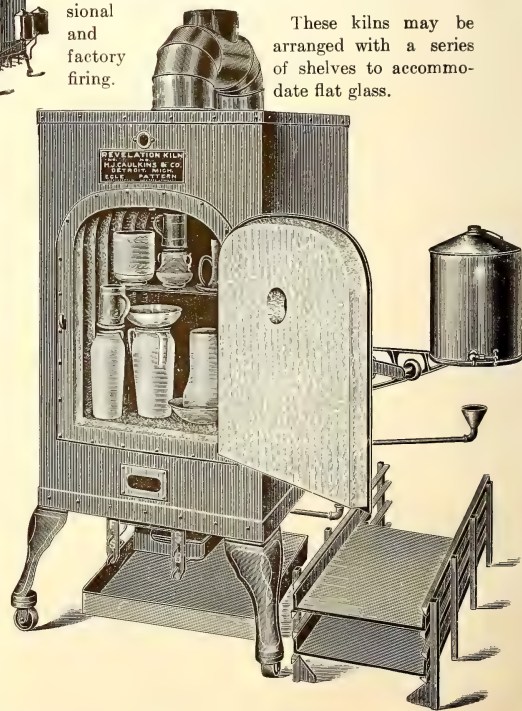
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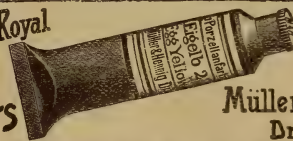
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